MUSICAL COURIER

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AMY ELLERMAN

American Contralto

Gives a New York Recital at Town Hall on Tuesday Evening, December 22.

LILY PONS

with her new 300-pound airplane piano. The piano, brought from New York by TWA plane, was received by Miss Pons in Hollywood, where she has completed her new film The Girl From Paris. The unique instrument is the gift of Andre Kostelanetz, Miss Pons' musical director and fiance, and was designed by him.

MARGARET SITTIG,

violinist, gives a recital on December 15 at the New York Junior League, with Frederick V. Sittig at the piano. On Miss Sittig's program are numbers by Vivaldi, Handel-Ysaye, Sidney Homer, Mozart, Rimsky-Korsakoff-Kreisler, Albeniz-Elman, Kreisler, Noren and Vieuxtemps.

BRUNA CASTAGNA,

Metropolitan Opera contralto, arriving in Los Angeles from San Francisco, where she sang in opera, to appear on the Bing Crosby Hour from Hollywood.

HUGO KORTSCHAK

(right), conductor of the New Haven Symphony Orchestra, with Romeo Tata, soloist, after a recent concert in that city.

THIRD EDITION OF RUSSELL MARKERT'S ANNUAL "MAGAZINE RACK"

on the stage of the Radio City Music Hall, New York. The revue featured the four magazines Stage, Musical Courier, Asia and Spur. In the Musical Courier episode was Henrietta Schumann, pianist, as soloist with the Music Hall Symphony Orchestra directed by Erno Rapee. (Photo by Jimmy Sileo.)

GIOVANNI MARTINELLI as OTHELLO.

The Metropolitan Opera tenor appeared in this role in San Francisco and Chicago during November, and also is to sing this part when he opens the Coronation season at Covent Garden, London, next April.

PIERRE LUBOSHUTZ and GENIA NEMENOFF,

two-pianists, during their October tour appeared in South Bend, Ind.; Burlington, Iowa; Paris and Texarkana, Tex.; and Coffeyville, Kan. After Christmas they go on another tour, with engagements to be set in Ottumwa, Ill.; Pontiac, Mich.; and Corpus Christi, Tex.; in February, they play: 5, Elgin, Ill.; 8, Tyler, Tex.; 10, Waco, Tex.; 12, Wichita, Kan.; 15, Manitowoc, Wis.; 17, Rochester, Minn.; 22, La Porte, Ind.; 26, Detroit. (Photo © G. Maillard-Kesslere.)

CARLOS CHAVEZ,

Mexican conductor-composer, in Mexico City. Mr. Chavez is coming to the United States to be guest conductor of the New York Philharmonic Orchestra this season. (Photo by Herbert Brodsky.)

NORA DINKOV,

mezzo-soprano, has studied exclusively with Jean Skrobisch. She announces a recital at the New School for Social Research, New York, on December 6.

(See Inside Back Cover for Additional News Pictures)

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London Philharmonic Bestows Its Gold Medal on Strauss

Master Composer Jubilantly Feted—Conducts His Ariadne and Symphonic Poems—Szigeti and Hess in Brahms Concertos—Mengelberg Leads Strauss' Heldenleben—Lamond's Fifty Years in Public—Welsh Choir Singers Remarkable

By CÉSAR SAERCHINGER

LONDON.—Dr. Richard Strauss, still the world's No. 1 musician at the age of seventy-three, was the undisputed hero of London's musical week—the first high-tide week of the season 1936-37. Tall, white-haired, slow-moving, but vigorous and the picture of health, he dominated the scene in Covent Garden, when his Ariadne auf Naxos was performed (for the first time since 1924) and at Queens Hall where he conducted his most popular symphonic poems. The audience rose to the occasion as one man and gave him an ovation that left no doubt as to its spontaneity, and of a force that transcended all considerations of nationality and politics. And when, on yet another evening, the Royal Philharmonic Society conferred on him its coveted gold medal, the spectators seemed to feel that he was honoring the Society by accepting it rather than the other way about.

This feeling was accentuated not only by the fact that Dr. Strauss, by way of a return compliment, presented to the Society the first page from his Macbeth symphony, "inspired by your great master Shakespeare," but by the unnecessarily circumstantial speech with which Sir Hugh Allen, a Philharmonic trustee, conferred the medal. Almost as if to justify the society in the eyes of its new medallist, he recited its many artistic exploits, including the fact that it "commissioned and paid for" Beethoven's ninth symphony. And, surely, all remarks about "unmusical England" have long ago lost their point, especially in the eyes of the man who acclaimed Sir Edward Elgar as a master no less than thirty-four years ago.

ZU VIEL MUSIK

Indeed, if Bülow, who achieved a kind of ridiculous immortality by calling England *das Land ohne Musik* were to have been in London last week he would probably have fled in terror from the *Land mit zu viel Musik*. Seven full-length orchestral concerts in seven days (not counting broadcast studio concerts and academic events) is something very much like over-production in the realm of art, and for a merely two-legged reviewer to pretend to review them in detail would be futile.

Nor is this all; for nightly at Covent Garden we had the Dresden State Opera Company presenting a series of performances from Mozart to Wagner and Strauss which like most of the orchestral events drew capacity audiences. This visit, indeed calls for little comment, since the Dresden Opera's repertoire and qualities are often reported from its home ground. The facts and circumstances of this subsidized visit, moreover belong in the realm of politics rather than musical criticism.

THE DRESDEN OPERA IN LONDON

Suffice it therefore, to say that under its chief conductor Dr. Karl Böhm, the Dresden Opera presented Don Giovanni and Figaro by Mozart (in German, alas); Tristan by Wagner (with Anny Konetzni as Isolde); and Rosenkavalier by Strauss. Strauss himself conducted Ariadne auf Naxos, and provided indubitably the brilliant evening of the week, not only by virtue of his masterly leading of a score as transparent—or translucent—as chamber music, but by the help of an exceptionally fine cast, including Erna Sack, the sensational coloratura soprano, as Zerbinetta, Marta Fuchs as Ariadne, and Torsten Ralf, the Swedish tenor, as Bacchus.

Ariadne, despite its heterogeneous form, is one of the most enjoyable of Strauss's works, and it represents a felicitous period of his inventive genius. With Rosenkavalier it will probably live longest of all his operatic works. In the Dresdeners' Rosenkavalier performance, by the way, a new Swiss artist, Maria Rohs, excited the audience.

STRAUSS DIRECTS MOZART

The Dresden State Orchestra (which played in the opera performances) is giving two symphony concerts, of which one, conducted by Strauss, has already taken place. It was a real event, and to many people a revelation. The quality of the orchestra, especially in its wind choirs, is absolutely first-class; its discipline exemplary. The effect, under the inspiring if undemonstrative leadership of Strauss, was electrifying by its sheer beauty. If he had not been a great composer, Strauss would have been one of the world's greatest conductors. With nothing more than the tiniest movements from the wrist, he achieved a performance of the Mozart G minor symphony that for all its simplicity and asceticism was aesthetically exciting.

In his own Don Quixote (with Professor Karl Hesse as solo cellist) and Till Eulenspiegel he all but lifted us out of our seats—without himself so much as shifting a foot. (The characteristic bend of the knees, by the way, is still the most extreme gesture of emphasis this veteran indulges in). As previously stated, the audience shouted its delight at the end.

BOULT AND MENGELBERG CONDUCT STRAUSS

In the Royal Philharmonic concerts at which Strauss was "decorated," Dr. Adrian

(*Continued on page 7*)

Moriz Rosenthal Triumphs After Seven-Year Absence

Capacity Audience Cheers Veteran Pianist at Town Hall—His Keyboard Art Remains Remarkable

By LEONARD LIEBLING

Away from America for the sabbatical period of seven years, Moriz Rosenthal made his return to this country in a New York recital at Town Hall on November 29.

He belongs to the coterie now almost legendary, pupils nurtured artistically by Franz Liszt, and for over a half century has ranked as one of his most towering products.

Seventy-three years old, Rosenthal demonstrated at the present recital that he retains possession of outstanding mastery. He needs no consideration on account of age. His command as an executant still wins admiration, tonally he thunders vigorously or whispers at will, and his interpretative powers have freshness and, of course, complete authority.

If there is any change from the Rosenthal we heard seven years ago, it lies in deeper contemplation of the music he performs; in the production of warmer and more varied tone than formerly; and in his ability to put virtuosity completely at the disposal of the composer.

The program consisted of Beethoven's sonata, C minor, (opus 111); five preludes, F minor ballade, three mazurkas, valse (opus 64, No. 2) by Chopin; the player's own Variations on an Original Theme (first time in America); Chant Polonais, Chopin-Liszt; two intermezzi by Brahms, A flat and C; Soirées de Vienne, Schubert-Liszt; and Tarantella (Venezia e Napoli) Liszt.

Into the foregoing compositions, Rosenthal put a wealth of elevated intelligence and feeling, perfect exposition of style, and a technic of conquering scope and effect, all combined with admirable poise, and the stamp of a quality which may be truly called musical aristocracy. It is something which comes only as a heritage from high traditions and ideals, moulded by inherent talent and long experience.

The reviewer need not go into detail about this and that great moment of Rosenthal's performance. There were too many of them to be recaptured entirely in the present all too short account. However, memory clings especially to the shimmering pianissimo and trills of the last movement in Beethoven; the fragrant poesy that colored the Chopin preludes; the nostalgia and mounting dramatics of the ballade; the typical Polish accentuations in the mazurkas, fascinatingly rhythmed; the skill of finger and loveliness of touch in the two Liszt arrangements (plentifully re-arranged by Rosenthal) and the tremendous and stunning virtuoso display in the final work on the program.

AUDIENCE CHEERS

Then it was, that after all the cumulative applause of the evening, the large audience roared its cheers, a crowd surged toward the platform, and the pianistic hero was kept playing encores until the curtains were meaningly drawn across the stage of Town Hall. It was undeniably one of the most impressive musical triumphs ever witnessed in New York.

Rosenthal's encores were a Chopin mazurka and E flat nocturne; the recitalist's own Papillons; Chopin's Minute Waltz, in the original form, followed immediately by Rosenthal's famous contrapuntal arrangement of the same piece played in thirds.

Almost this hurried screed had omitted mention of Rosenthal's Variations, consisting of nine sections, merry, meditative, brilliant, all tinged with sensitive harmony and much Viennese esprit.

Prominent Soloists Appear in Paris

Noted Performers Heard with Orchestras—Monteux's Daughter Makes Debut as Dancer, with Father Conducting—Czecho-Slovakian Pianist Charms

By IRVING SCHWERKE

PARIS.—Among the orchestra soloists responsible for some of my recent happy moments were pianists, violinists, cellists, and dancers. Brailowsky (Pasdeloup Orchestra) won ovations for his stylistic reading of the Beethoven G major Concerto and his brilliant keyboard work in the Liszt E flat. Jacqueline Salomons (Pasdeloup) gave a refined presentation of Mendelssohn's violin concerto; Milstein's interpretation of the same work (Conservatory Orchestra) and the Bach Chaconne, was also exemplary. Raya Garbousova (Lamoureux Orchestra) won a fine personal success in the first performance of Concerto Moldave by Stan Golestan. Teresina (Pasdeloup) gave picturesque dance realizations of de Falla, Morera, Albeniz and Turina. Nancy Monteux (appearing with her father's Orchestre Symphonique de Paris) made a Paris debut that enchanted a large and applausive audience. Looking "too sweet for words" and dancing with a spontaneity and *joie de vivre* that were as refreshing as welcome, Miss Monteux won tremendous applause in numbers by Bach, Schubert, Debussy, Prokofieff and Chabrier. She shared her success with M. Marseau, flute soloist in the Bach, and Mlle. Cariven, harp soloist in the Debussy. Also with her father who exemplified his wonted finesse and composure.

NEW MUSIC

Along this line we have had some really excellent things, and it is going to be diffi-

(*Continued on page 25*)

Berlin Favors Modern Music But Also Features Bruckner

Philharmonic and Other Orchestras Start Season Actively—Elly Ney Plays—Albert Spalding Encored—Giannini Has Ovation—Georg Schumann Festival

By HEINRICH FRANKE

BERLIN.—The concert season began with a strong impulse, the official concert guide scheduling seventy-six events for October, exclusive of the radio concerts and most of those sponsored by the N. S. Kulturgemeinde.

This orchestra has already given two of its ten subscription concerts, under Carl Schuricht, rightly considered one of the best of present-day German conductors. He began with the first performance of a score by Edmund von Bork, as the intention is to bring out living composers as much as possible. Thema, Variationen and Finale by this composer shows a strong musical temperament which will go its own way without compromises. The audience applauded with good will, so that von Bork had to come out and bow. Then Alfred Cortot played Beethoven's piano concerto in C, with smooth style and sympathetic simplicity and candor. Schuricht accompanied him so cleverly that not many people remarked how Cortot missed about sixteen measures in the Rondo. The audience gave him enthusiastic applause which developed into a real ovation. The concert ended with Strauss' Heldenleben which under Schuricht's conducting art came out with all its impetus and brilliancy though strange to say, the work begins to sound a bit stale, despite its musical force and boldness. The violin solo was done by Hugo Kolberg with all the superiority he displays as concertmaster of the Philharmonic.

MORE MODERN MUSIC

Schuricht's second concert was as great a success as the first. Again a new composition opened the program: Sinfonia Concertante by Wolfgang Fortner. According to the title, the work has less development in symphonic style, and is more of a *concertante* playing of solo instruments in dialogue with the orchestra. Its three parts contain numerous merry conceits and fine melodies, so that the opus can really be called interesting. Lubka Kolessa, pianist, was soloist in Weber's Konzertstück, which she played in excellent fashion. The climax of the concert was Bruckner's ninth in its original version. Schuricht read the work marvelously, and it held every listener under the spell of its colossal dimensions and epical breadth.

BRUCKNER AGAIN

Bruckner's seventh was done by Eugen Jochum in the first of his four Philharmonic concerts. Jochum is a real Bruckner specialist and seldom has a concert without a symphony by that composer. He read the present work by heart, the orchestra following his every indication. The impression was strong, likewise the applause. The most interesting piece of the evening was Musik für Geige, by Rudi Stephan, who in 1916 had the honor of dying the death of a hero on the Russian battlefields. His Musik für Geige shows the lion's paw and we ought mournfully to deplore the premature death of this young genius. The great difficulties of the solo part were easily overcome by Georg Kulenkampff.

Another Bruckner performance was done admirably by Carl Dammer, (with the or-

(*Continued on page 24*)

San Francisco Opera Concluded With Record Box-Office Receipts

Final Span of Season Includes Performance of Gianni Schicchi in English, with Tibbett as Protagonist—Trovatore, Forza del Destino, and Tosca Sung—Rethberg and Martinelli Triumph in Otello—Flagstad's Walküre a High Point

SAN FRANCISCO.—The San Francisco Opera Company's fourteenth annual season, just closed, was the most successful, both artistically and financially. Receipts of $220,000 were taken in at the box-office, which is $13,000 better than last year's all-time high. The relation between the box-office receipts and the cost of the season remains to be disclosed.

Seventeen performances were given instead of the usual fifteen, of which three were repeats. Eight have already been reported on in these columns. The remainder present a picture of such extent and complexity that only highlights can be touched in limited space.

Pagliacci was coupled with Gianni Schicchi in English. The Leoncavallo work brought Gina Vanna her first big role hereabouts, and she upheld her end of the performance against the experienced mastery of Martinelli and Tibbett. The latter scoring particularly with his superb performance of the amusing title role, Schicchi was beautifully set, beautifully sung, and perfectly conducted by Gennaro Papi.

Rethberg, Martinelli, Morelli and Castagna were heard in Trovatore. One expected the best of the first three, and got it. Castagna, a newcomer, provided a genuine thrill in this cast, singing a grandly tragic Azucena that would be hard to beat or equal.

LA FORZA, TOSCA AND OTELLO

Forza del Destino again employed Rethberg, Martinelli and Morelli. Pinza concluded his local season as Father Guardiano, serene, dignified, vocally sonorous priest.

Lotte Lehmann was one-third of Tosca's cast of principals, and about fifty per cent of its overwhelming melodramatic punch. Tibbett was the most believable Scarpia of my experience, and musically one of the most effective. Charles Kullmann was finely appreciative of both the lyric and the dramatic aspects of Cavaradossi's role.

Both Rethberg and Martinelli had done beautiful things early in the season. Both surpassed themselves in Otello. Rethberg's Willow Song and Ave Maria were unforgettably haunting in their fragile loveliness, and Martinelli's grand, feverish, bursting passion as the Moor was incomparably powerful.

IMPRESSIVE WAGNERIAN PERFORMANCE

The season ended with Rheingold conducted by Karl Riedel, and a repetition of Walküre that was in all respects the perfect single achievement of the year. Melchior realized the lyric pathos of the fated Siegmund with an affecting poetry equalled only by his artistic partner of the occasion, Mme. Lehmann. Flagstad has been the subject of two previous eulogies in this correspondence. Suffice here to say that her Brünnhilde was as moving, revealing and beautiful as her utterly unmatched Isolde. Schorr was, as always, the last word as Wotan (in two senses of the phrase, perhaps) and Meisle was a superb Fricka. Reiner conducted, which means that a sort of Flagstad of the pit was in command.

These reports, dealing as they have with the major artists of the various casts, have neglected the highly expert ensemble that has been apparent in all but a few of the season's performances, Reiner and Papi have done most of the conducting. Neither had been heard here previously to any extent, and both were accorded huge ovations by the orchestra they directed, which is the highest possible praise. Maestro Merola was content to wrestle with the highly intricate problems of the general director, making but three trips to the pit, in the opening and closing performances of the regular subscription series, and in the opening of the popular priced series, ventured this year for the first time. Richard Lert is warmly remembered for his beautiful results in The Marriage of Figaro.

The orchestra was the San Francisco Symphony, which means that one of the country's leading virtuoso organizations joined forces with the singers. The chorus this year was markedly better than in previous seasons. Local conditions make an amateur chorus necessary, but it improves continuously. The ballet, directed by Adolph Bolm, and Armando's Agnini's accomplished settings and stage direction, were outstanding features of each production. A. F.

STEPHAN HERO,
violinist, has been engaged to appear with the Baltimore Symphony Orchestra, under Ernest Schelling, January 9.

Mary McCormic Wed to Chicago Lawyer

Mary McCormic, soprano, of opera and concert, was married on November 25 to Homer V. Johannsen, Chicago lawyer. The wedding took place in Kansas City. It is the singer's fourth marriage.

Dr. Dickinson Celebrates

Marking his twenty-seventh year as organist and musical director of the Brick Presbyterian Church, New York, Dr. Clarence Dickinson was honored on November 29. Dr. Dickinson sat on the pulpit platform with the pastor, his place being taken by a substitute. His musical and personal worth was the subject of an address.

F. W. R.

St. Louis Premiers Stoessel Work and Performs Berlioz's Damnation of Faust

Golschmann Leads First Local Hearing of American Composer's Concerto Grosso—Bampton, Althouse and Baromeo Heard with Chorus and Orchestra—Casadesus in Recital

ST. LOUIS, MO.—Albert Stoessel's Concerto Grosso had its local premiere on the programs of the St. Louis Symphony Orchestra at the concerts of November 13 and 14, and Vladimir Golschmann's presentation of the new opus was exceptionally fine. Built along the structural lines of the *concerti grossi* of Corelli and other ancients, the Stoessel treatment is harmonically and melodically modern without being ultra. The composer exhibits among other virtues, a sane approach to his work. He seems intent on making his music say something instead of delving into the old bag of dissonant and cacophonous tricks which has brought the careers of so many of our younger contemporaries close to the brink of disaster. With a fine sense of balance, Stoessel fashioned his work in conformity with high musical standards, orchestrated it with great skill and contrasted the four movements with interesting diversity. Stoessel, a native of St. Louis, was brought to the stage to receive the plaudits of a delighted audience. Mr. Golschmann continued his program with superb performances of Debussy's Images; Mozart's Haffner symphony and the Till Eulenspiegel Rondo of Richard Strauss.

DAMNATION OF FAUST PERFORMED

The concerts of November 20 and 21 were given over to two notable performances of Berlioz' Damnation of Faust, with the combined forces of orchestra, chorus of some 200 voices and a trio of guest singers which included Rose Bampton, contralto; Paul Althouse, tenor and Chase Baromeo, bass-baritone. The difficult score was admirably handled—the soloists giving distinguished performances and both chorus and orchestra reflecting credit on Mr. Golschmann for the fine welding of an ensemble into an expressive and finely balanced unit. Due to the untimely passing of Chase Baromeo's young son, which occurred just prior to the afternoon performance, the singer was forced to cancel his evening appearance. The services of Herbert Gould were hurriedly enlisted to fill the vacancy and with a short piano rehearsal, Mr. Gould sang the part satisfactorily.

CASADESUS IN RECITAL

The Civic Music League presented Robert Casadesus in a piano recital at the Municipal Opera House on November 10. Following the splendid impression this artist made in his guest appearance with the symphony orchestra last season, concert enthusiasts eagerly awaited his appearance as a recitalist. To say that Casadesus confirmed the first impression is putting it mildly. He captured his vast audience from the start as he opened his program with six Scarlatti sonatas—a daring departure in program making. The clarity and crispness of his tone and the fleetness and surety of his technic were subjects of enthusiastic comment. The unhackneyed program included besides Scarlatti, a Mozart sonata; a Chopin group and a closing brace by Ravel. Numerous encores were added by this obliging artist who has won for himself a permanent and enviable place in the minds of the St. Louis musical public.

BEETHOVEN SONATA LIST

Corinne Frederick gave the second of her Beethoven sonata recitals in the Crystal Room of Hotel Coronado on November 24. The series, comprising the thirty-two sonatas as edited by Artur Schnabel, Miss Frederick's former teacher, is to be extended over a period of two seasons. The recent programs listed the sonatina (op. 79); and sonatas (op. 90 and 109). Miss Frederick's interpretations invariably carry the stamp of authenticity and her explanatory remarks materially heighten the enjoyment. She approaches Beethoven in an impersonal manner and is not bound by any set ideas which some of the old school adherents are pleased to term tradition. O. C.

Philip James Wins Honorable Mention in Philharmonic Contest

Although the first prize has not been awarded, honorable mention in the American composers' contest conducted by the Philharmonic-Symphony Orchestra of New York has gone to Philip James for his overture Bret Harte. Mr. James' work is to be performed by the orchestra under the direction of John Barbirolli. The $500 which was put aside for the first prize, according to the recommendation of the judges, is being held for a similar contest next season. The judges were Hans Lange, Alexander Smallens, Carleton Sprague Smith and Lee Orean Smith. A fifth judge, Ernst Toch, was in California and unable to examine the manuscripts. The decision reached by the judges was unanimous. This contest was for "a short work, from ten to twenty minutes in length, cast in any form the composer sees fit."

The orchestra's contest for a major symphony work by American composers is still open, and manuscripts will be accepted until January 1. The prize is $1,000.

National Symphony Orchestra Tours

The National Symphony Orchestra of Washington, D. C. (Dr. Hans Kindler, conductor) is on an eleven-day tour of New England, which began on November 30 with a concert at Smith College, Northampton, Mass. Their subsequent itinerary is: December 1, Manchester, N. H.; December 2, matinee and night concerts in Bushnell Memorial Auditorium, Hartford, Conn.; December 3, Troy, N. Y.; December 4, White Plains, N. Y.; December 6, Norwalk, Conn.; December 10, Scranton, Pa.; December 8, Wilkes-Barre, Pa.; December 9, State College, Pa., for concert in Pennsylvania State College, and December 10, Williamsport, Pa.

Brahms Festival Is Providence Feature

Musical Art Quartet and Frank Sheridan Appear in Ten Days' Cycle—Boston Symphony in Visit—Resident Orchestra and Chorus Heard in Bruckner Te Deum—Smeterlin Plays at Pawtucket

PROVIDENCE, R. I.—Holding precedence over all other musical events was the Brahms Festival of Chamber Music held in the galleries of the School of Design by the Musical Art Quartet, Sascha Jacobsen, first violin, Paul Bernard, second violin, Louis Kievman, viola, and Marie Roemaet-Rosanoff, cello, Victor Polatachek, first clarinet of the Boston Symphony, Frank Sheridan, pianist, and Gottfried Freiberg, French horn. The festival lasted for ten days and included most of the chamber works of Brahms. The performances were of superlative excellence and were attended by distinguished audiences.

SMETERLIN IN PAWTUCKET

The Civic Music Association of Pawtucket inaugurated its season at the High School Auditorium with a piano recital by Jan Smeterlin, Polish pianist. He gave the sonata in G major (Mozart), in true Mozartian style; the Fantaisie of Schumann and works by Chopin and other composers in the romantic vein with beautiful, unforced tone that charmed his audience.

Hugo Norden, violinist, and Miss Del Rio, soprano, were heard in recital at the Broadway Italian M. E. Church. The program was not too well balanced. Miss Del Rio has a high, clear voice and gave pleasure in Handel airs and Schubert's Ave Maria.

Dai Buell presented a Causerie Concert at the Art Club which was largely attended. In a long and difficult program the Schumann Papillons were particularly well performed showing Miss Buell's versatility.

Klaus M. Goetz gave a lecture-recital before the Schubert Club. Mr. Goetz had original and sincere ways of presenting the material of his subject, The End of Romanticism and the Beginning of the Modern Era. This, together with the piano illustrations played in a thoroughly artistic and musicianly manner, made the event memorable.

ORCHESTRAL EVENTS

The Providence Symphony Orchestra, (Wassily Leps conductor) began its sixth season in the Metropolitan Theatre. The program opened with Schubert's Unfinished Symphony and closed with Smetana's Moldau symphonic poem and Capriccio Italien (Tschaikowsky)—all very well played both as to unanimity and dynamic effects. A feature was Bruckner's Te Deum for chorus and orchestra. The choral parts were sung by the Providence Symphony Chorus. The soloists were Lucy Marsh Gordon, soprano; Jeannette Waddington, contralto; George Tinker, tenor; and Ray Gardiner, bass. The program also contained a sketch for orchestra entitled Narragansett Bay by Father Rowlands, who himself conducted the interesting score with much vigor.

The Brown-Pembroke Orchestras gave a concert in the Faunce House which reflected credit upon the young student musicians and their leader, Arlan Coolidge. Gladys Mulcahey, cellist, was the soloist, accompanied by Verne Calkins, Jr.

Lawrence Apgar, organist of St. Stephen's Church, gave an organ recital at the First Congregational Church (Unitarian) under the auspices of the American Guild of Organists. The program contained a concerto by Handel's, Sailing Over Jordan (Seth Bingham), beside numbers of Bach, Karg-Elert, Vierne and Widor.

BOSTON PLAYERS AND SPALDING DELIGHT

The Boston Symphony Orchestra (Richard Burgin, conductor), with Albert Spalding violinist as soloist, gave a brilliant concert in the Metropolitan Theatre. B. N. D.

N. F. M. C. Prizes Announced

Mrs. John McClure Chase, president of the New York Federation of Music Clubs, announces the issue of the Bulletin for the Young Artists' Contests, when cash prizes of $4,000 and an appearance as soloist with the Philadelphia Orchestra in Philadelphia and New York will be awarded the winners. Particulars may be obtained from Florence Otis, chairman, 155 E. 47th Street, New York.

Stokowski Introduces New Russian Symphony and Pair of Native Works

Scores by Chrennikov, Victor Young and Bernard Rogers Played—Sokoloff Leads Civic Orchestra—Barrere-Salzedo-Britt Appear

PHILADELPHIA.—For the last pair of Philadelphia Orchestra concerts, which Leopold Stokowski will conduct until April, the program of November 20 and 21, held three novelties. Most important of them was the symphony by the young Russian composer, Tikhon Chrennikov. It is written in three movements, in the classic sonata form. The themes are clearly defined, although of short melodic line. The orchestration is full and rich. In mood, it is distinctly sad and very Russian, the *adagio* holding much beauty. It was splendidly read and played, and received cordially by the audience. The other novelties were Arizona by Victor Young, and Two American Frescoes (The Mississippi and Ojibway Battle Dance). Of these, Arizona seemed to have more to recommend it, although the others were interesting to hear.

The program opened with a fine performance of the Entr'acte from Moussorgsky's Khovantchina, and closed with the Bacchanale and Venusberg Music from Tannhäuser by Wagner, a work in which Dr. Stokowski has always risen to amazing heights of interpretation. Many were the recalls for Dr. Stokowski at the close, and after speaking in the highest terms of the orchestra, a lovely bit of Chopin was played as a final offering.

SOKOLOFF CONDUCTS CIVIC ORCHESTRA

Nikolai Sokoloff, national director of the W. P. A. Federal Music Project, and former conductor of the Cleveland Orchestra, was the guest conductor of the Civic Symphony Orchestra of Philadelphia at a concert given in Irvine Auditorium on November 22. The program included works of Sibelius, Tschaikowsky, Dvorak, Henri Rabaud, and Heinz Roemheld. Dr. Sokoloff did some excellent conducting and received an enthusiastic reception from the large audience.

PHILADELPHIA ORCHESTRA CHILDREN'S CONCERT

The Philadelphia Orchestra Children's Concert, on November 23, for the benefit of the Orchestra Pension Fund, with Leopold Stokowski conducting, and acting as master of ceremonies, was an event of more than casual interest. Dr. Stokowski has always excelled in dealing with children of all ages. His Youth Concerts have been more than popular. It is a long time since he has conducted a real Children's Concert here, and as a result of the announcement of this concert, the old Academy was well filled.

The opening number was the Russian Dance from Stravinsky's Petroushka, followed by Rimsky-Korsakoff's Bumble Bee. Then came three dances from Tschaikowsky's Nutcracker Suite—danced by members of the Philadelphia Ballet (Catherine Littlefield, director). The Chinese Dance was interpreted by Joan McCracken, Norma Genter and Rudolph d'Alessandro; The Dance of the Sugar Plum Fairy by Karen Conrad; Trepak, by Mary Woods, Betty Kerns and Thomas Cannon. Let's Build a Town by Hindemith was an interesting feature with a chorus from the Oakmont High School (Laura Schwenk, conductor), and an Action Group from the Miquon School (Adeline Paul, director). After a short intermission, Dr. Stokowski told the Story of Babar the Little Elephant (music by Samuel Barlow), to the accompaniment of lantern slides. After the story had been told, the slides were shown again as the music was played by the orchestra. Jingle Bells was sung by everybody with much vim and vigor, and then the program closed with a thrilling performance of the prelude to the third act of Lohengrin.

BARRERE-SALZEDO-BRITT IN RECITAL

The Curtis Institute of Music, presented the Barrere-Salzedo-Britt Trio for flute, harp, and cello in a joint recital in Casimir Hall on November 25, before an audience of students, faculty, and invited guests. The Trio was heard in two groups, at the beginning and end of the program, with each member also appearing in solo numbers.

A trio-sonata by Pietro Locatelli was beautifully done, particularly the lovely Siciliano, while Pieces en concert by Rameau—La Timide, L'Indiscréte, and Tambourins further revealed the mastery of these three artists.

Mr. Britt played the *adagio* and *allegro* from sonata (No. 6) in A major by Boccherini, accompanied by Mr. Salzedo on the harp. This was one of the most delightful numbers of the entire program. Mr. Salzedo played The Harmonious Blacksmith (air and variations) by Handel, and Six Short Stories in Music of his own (Madonna and Child, Night Breeze, Pirouetting Music Box, Behind the Barracks, Goldfish and Skipping Rope), which roused much enthusiasm in the audience. Mr. Barrere was heard to excellent advantage in Saint-Saëns Airs de Ballet from Ascanio, and Fauré's brilliant Fantasie, and was greeted by a storm of applause. Mr. Salzedo accompanied Mr. Barrere on the piano skillfully. The final group was Debussy's Children's Corner, transcribed for harp, flute and cello by Carlos Salzedo from the piano suite, Doctor Gradus ad Parnassum. Jumbo's Lullaby, Serenade for the Doll, The Snow Is Dancing, The Little Shepherd and Golliwog's Cake-Walk all charmed, with the last named displaying several of the more spectacular stunts on each instrument. It resulted in such prolonged applause, that part of the suite was repeated.

The unquestioned artistry of these three eminent authorities of their respective instruments, is so well known as to need no further word. It was a treat which is not often afforded Philadelphians. M. M. C.

COLETTE D'ARVILLE

of the Paris Grand Opera, was Siebel in the Allentown, Pa., production of Gounod's Faust given on November 19 by the Monte Carlo Grand Opera of New York. This opera group, assembled by Giorgio D'Andria, Italian impresario, is preparing to give a series of operatic performances about the country, engaging prominent artists, (*Photo by Pach Bros.*)

Brilliant Events in London Season

(*Continued from page 5*)

Boult conducted Zarathustra, a performance that was ragged by comparison, but nevertheless an adequate interpretation. No easy task, surely, to do such a work with an orchestra all but new to it, in the presence of its creator. The artistic climax of this concert was however, Szigeti's exemplary playing of the Brahms violin concerto, in which the lyrical element predominated.

The spirit of Strauss once again dominated the proceedings when Dr. Willem Mengelberg, as guest, presided at the B. B. C. Symphony Orchestra's concert on Wednesday night. Ein Heldenleben, dedicated to the Dutch conductor, formed the *pièce de resistance*. His reading of the work is familiar to American audiences; it is clear, dramatic, terrifyingly climactic. Strauss himself does not take the music as strenuously as this champion. Again a Brahms concerto served as the *entrée*, this time the B flat piano one, played by Myra Hess. Great artist though she is, she did not convince me that this is a woman's piece. The *hors d'oeuvre* was a Vivaldi concerto grosso, magnificently played.

GOLUBOFF MAKES LONDON DEBUT

Yet another foreign guest, Herman Abendroth, conducted the London Symphony in the week's orchestral feast. I managed to hear only part of it—a rather uneven performance of Brahms' C minor symphony (preceded by Raya Garbousova's playing of the Dvorak cello concerto). By the time Sunday came along with two symphony concerts, conducted by Sir Thomas Beecham and Sir Henry Wood, respectively, I was too exhausted to hear anything. Lamond, who celebrated his fiftieth anniversary as a virtuoso this year, played the Beethoven E flat concerto with Wood; Grisha Goluboff, Russo-American prodigy, made a sensational debut under Beecham, giving Mozart's violin concerto in G. I look forward to hearing this lad in recital.

At the previous Sunday concert under Wood, by the way, Leff Pouishnoff, who has greatly refined his keyboard mastery in recent years, was heard in the Chopin E minor concerto, surrounded by César Franck and Wagner.

After this swift chronicle of orchestral doings, a few sentences must be reserved for the recitalists. First, then, is Milstein: his second concert drew a capacity audience and ended in a well-deserved acclaim. Here is a virtuoso to the manner born: mastery of the bow and astonishing dexterity of the left, allied with beauty of tone and full-blooded musicianship. Whether it's Bach's E major partita or Paganini's Campanella, it leaves you breathless.

LAMOND'S JUBILEE

Fifty years ago Frederic Lamond, an eighteen-year-old lad from Glasgow, gave his first recital in London. Today, a European figure and a favorite interpreter of German classics to the Germans, he gives London a kind of seven-day valedictory: a series of historical recitals—such as he might have given fifty years ago, had he been Anton Rubinstein instead of a disciple at that master's feet. Starting with Byrd and Bull he has reached Schumann and Chopin with two more concerts to go. Such universality and scholarship command respect, not mentioning the physical and emotional qualities of this redoubtable veteran.

REFUGEES

Alexander Borowsky, Russian, and Lubka Kolessa, Ukrainian (we are sticklers for nationality), have both given interesting and remarkably accomplished recitals. The former is known in America, the latter ought to be. Both, by the way, must be regarded as "refugees," of whom there is a great variety these days. Lotte Leonard, Lieder singer, for instance, used to think she was German, till the Nazis decided otherwise. Nevertheless, she is a remarkable interpreter of German songs, and delighted an appreciative audience with an intelligent selection of them, notably some newly published Wolf songs, which will soon be better known than they are now. Her beautifully produced voice is the vehicle of a superior intelligence.

In the realm of chamber music, the Busch Quartet, assisted by a select group of English and imported artists (including younger members of the Busch dynasty) have completed their cycle of Bach's six Brandenburg Concertos and four overtures (otherwise suites), an exhibition of the kind of solid musicianship that used to be peculiar to Germany but now is being generously spread to other lands.

In the Courtauld-Sargent series (mostly orchestral) the most recent evening was devoted to chamber music works that are all too rarely heard, such as the Beethoven septet and the Mendelssohn octet, played by the Pro Arte and Griller Quartets with auxiliaries. In Mozart's G minor quintet the Pro Artes plus Philip Burton, viola, gave an exemplary performance of a beautiful work.

A GREAT MALE CHORUS

As a pertinent footnote to this tale of musical Britain let me mention the visit of the Dowlais and Merthyr choir from Wales. A male choir made up of workmen—miners mostly—which won the first prize at this year's National Eisteddfod at Fishguard. A penny collection by their poverty-stricken townsfolk sent them there. Now, in London's Queens Hall, they set a mondaine audience to cheering by their artistry. Handel, Bach, Beethoven, Elgar are to them as natural as Men of Harlech, and an audience starting to sing the national anthem with them is shamed into silence by the beauty of the choral vocalism. That is being musical. Land without music, forsooth!

N. Y. Oratorio Society to Offer Three Concerts

The Oratorio Society of New York (Albert Stoessel, conductor) this season resumes its schedule of three concerts. These will be given at Carnegie Hall, New York, and include the Christmastide performance of Handel's Messiah on December 22; a performance of the Bach B Minor Mass, March 2; and a restoration of Elijah on April 6. Soloists for the Messiah concert comprise: Susanne Fisher, soprano of the Metropolitan Opera; Lilian Knowles, contralto; William Hain, tenor; and Gean Greenwell, bass. Mr. Stoessel is again to be assisted by Alfred M. Greenfield, with Hugh Porter, organist. The Oratorio Society celebrates its sixty-third season this year.

Bernard Gabriel's Activities

Bernard Gabriel, pianist, has given a series of three lecture-recitals at the Central Branch Y. W. C. A., New York, on The Dance in Relation to Music (November 12, 19 and December 3). Mr. Gabriel also is to appear in recital at the Y. W. H. A. on December 6.

Thomas Applauded In Cincinnati

Baritone Is Soloist with Symphony Orchestra under Goossens

CINCINNATI, O.—John Charles Thomas was the much applauded soloist of the third concert by the Cincinnati Symphony Orchestra under the baton of Eugene Goossens. Mr. Thomas' choice of arias and songs was a particularly happy one, in which his fine voice and beautiful interpretation were displayed to advantage. He gave Gerard's Monologue, Nemico della patria, from Andrea Chenier (Giordano), Eros (Grieg), Traum durch die Dämmerung (Richard Strauss), and Promesse de mon avenir from Massenet's Le Roi de Lahore.

The orchestra was in splendid form and played brilliantly under the inspiration of Mr. Goossens' guidance. The program opened with Mendelssohn's Overture, Fingal's Cave; Borodin's symphony (No. 2) in B minor (Op. 5), was given a delightful reading, and the colorful prelude to Khovanstchina, the *allegro marcia* from Joseph Holbrooke's symphonic poem Queen Mab, and the Rossini overture to L' Italiana in Algeri, brought the program to a happy close.

MUSICAL NOTES

Leone Kruse, dramatic sporano, now a member of the Conservatory of Music faculty, appeared in a recital in which her finely schooled and opulent voice was heard to advantage.

Louise Harrison Snodgrass was presented by the Clifton Music Club in a program of her own compositions, in which she was ably assisted by various members of the club.

Etelka Evans, lecturer on music topics and president of the Clifton Music Club, was honored by election to membership in the American Musicological Society.

CHORAL PLANS

When the University of Cincinnati Oratorio Society gives its traditional pre-Christmas performances of The Messiah, Fred Patton, former Metropolitan basso, and Nevada Van der Veer, will be the guests artists. Albertina Potts, soprano, and Franklin Bens, tenor, both local talent will sing the other parts.

Robert Powell, tenor, was heard in a program of American composers before the Music Study Club of Union City, Indiana.

Marjorie Murray Keller, in charge of instrumental classes used as training centers for teachers of public school music, presented forty-one of her eleven to fourteen-year-old pupils in an interesting program of ensemble numbers.

Cincinnatians taking part on the program of the Southwest District meeting of the Ohio Federation of Music Clubs in Middletown, were Etelka Evans, and Leone Kruse. Alverda Sinks, pianist, represented Dayton.

M. D.

Ballet Russe in Boston Week Shares Honors With Orchestra and Soloists

Burgin Directs Hindemith and Kallinikov Symphonies—Elman, Szigeti, Smeterlin among Recital Luminaries—Choral and Other Programs Hold Interest

BOSTON.—Col. de Basil's Ballet Russe held the center of the Bostonian stage for almost a week, when they presented eight performances in the Boston Opera House from November 24 to 28. All the figures were not in at the time of filing of this report, but judging by the fact that the advance sale was reported the largest ever, there is no indicating of diminution in interest in the ballet hereabouts.

The principal novelty, for Boston as for other cities during the current tour of the Ballet Russe was Massine's setting of Symphonie Fantastique, which fairly astonished large audiences in its two Bostonian presentations and drew shouts and cheers from the spectators. Cimarosiana was also new to Boston, and Lichine's Pavillion; while L'Apres-Midi d'un Faune had not been done here since the original Diaghileff company appeared here in 1916. There was no scandal in connection with the most recent performances of the last-named ballet, which Lichine mimed in reserved style.

For the rest, the repertoire here (which may or may not be a reflection of Bostonian taste—that is a question for the managers to answer) included Choreartium, Spectre de la Rose, Beau Danube, La Concurrence, Scheherazade, Gypsy Dances, Les Sylphides, La Boutique Fantasque, Prince Igor, Three-Cornered Hat, Swans' Lake, Le Mariage d'Aurore and Les Cent Baisers.

SARITA DANCES

Also in the sphere of the dance is to be listed the recital of Sarita, Spanish-American dancer in Jordan Hall on November 17. This was her second Boston appearance, and although she was well liked last year by an audience that filled that auditorium, on the more recent occasion her spectators were far fewer in number. Nevertheless they made up in quality and—as the expression goes—in enthusiasm for what they lacked in numbers. Accompanied by Ricardo Romero, Sarita presented dances to music of uneven merit by that gentleman and by Moscosco, Ross, Azagra and Penella. Mr. Romero also contributed piano solos, including one written by himself.

BURGIN LEADS ORCHESTRA

Richard Burgin, concertmaster of the Boston Symphony Orchestra as well as its assistant conductor, led that organization through three concerts in Sanders Theatre, Cambridge, and Symphony Hall, Boston, on November 26, 27 and 28, when Dr. Koussevitzky was taking his first brief vacation of the season. The program for all of the concerts consisted of Bach's Organ Toccata in C major, orchestrated by Leo Weiner, Hindemith's symphony, Mathis der Maler, and the symphony in G minor by Basil Kallinikov.

The latter work was a restoration from the more or less distant past, since its only previous performances by the orchestra were directed by Monteux fifteen years ago. There was nothing which led the present writer to believe that the body should have been disinterred. But the orchestral playing here, as well as in the super-brilliant Weiner orchestration and the remarkable work of Hindemith, was something extraordinary. In fact, the playing by the Boston Orchestra this season has been a steady progression—if a home-body may be pardoned a little local pride—towards sheer perfection. A less biased view, resulting in the same opinon, was presented by the New York critical brethren on the occasion of the Boston Orchestra's first metropolitan concerts of the season during the preceding week.

Mr. Burgin, an able and sensitive musician, who grows in artistic stature seemingly at each appearance, made a profound impression, especially by his presentation of the Hindemith score.

SZIGETI AND SMETERLIN HEARD

Several celebrities came and went during the course of the fortnight. Two of them—Joseph Szigeti and Jan Smeterlin—shared the program on November 18 in the first of the Morning Musicales given in the Hotel Statler under the auspices of the Boston School of Occupational Therapy—now in their ninth season. As for several years past it becomes the duty of the reporter on this occasion to note that the series was again sold out in advance—at twenty-five dollars a ticket for six musicales. Such managerial acumen—from non-professionals, especially—must deserve something or other.

Mr. Szigeti—to return to the music—has played in Boston previously only with the Boston Symphony Orchestra. He was heard most happily in solo recital, his share of the program consisting of the Bach Chaconne, Bloch's Nigun, Dushkin's arrangement from Stravinsky's Petrouchka and shorter pieces by Veracini, Paganini and Kreisler. Mr. Smeterlin was his ever-engaging self in a Mozart sonata and in music by Chopin, Granados, Liszt and Tcherepnine.

The Polish pianist, who had played only a short time previously in neighboring Wellesley, tested his now large and faithful following here successfully a few days later, when he gave a recital alone in Symphony Hall on November 22. A very large and enthusiastic audience heard him play a program made up entirely of music by Chopin, and play it with his customary impeccable finesse and tonal charms of the highest artistic order.

ELMAN APPLAUDED

Mischa Elman appeared in Symphony Hall on November 15, playing for an enthusiastic and warmly applausive audience a program made up of Handel's D major sonata, Mozart's sonata in B flat mjor, Vieutxtemps' concerto in D minor, Bach's Chaconne and short items by Neuman-Chajes, Brahms and Sarasate. It was the same program magnificently performed as he had presented in New York and already reported in the Musical Courier.

Bare mention must suffice of other events, several of which were of enjoyable nature. The Radcliffe Choral Society and Radcliffe College Orchestra, conducted respectively by G. Wallace Woodworth and Malcolm Holmes, gave two concerts of musicianly interest in Agassiz House, Radcliffe College, on November 12 and 13. The program for both concerts came from music by Beethoven, Hassler, Banchieri, Pergolesi, Bach, Purcell, Schubert and Parry—for the most part an unhackneyed selection.

Russell Ames Cook initiated the third season of children's programs at Sanders Theater, Cambridge, on November 14. These Saturday Morning Concerts for Juniors are already an established institution hereabouts, with Mr. Cook to serve as mentor for the children, as well as program-maker and conductor of the instrumental ensemble that plays most of the music. On the present occasion the composers represented were Gluck, Vaughan Williams and Haydn.

Other events: Debut recital of Ross Hamlin, Boston soprano, accompanied by Celius Dougherty, in Jordan Hall on November 16; delightfully sung and extraordinarily interesting recital by Walter Mills, baritone, accompanied by Alderson Mowbray, in Jordan Hall on November 19 which was received with cordial appreciation; two performances of the Brahms German Requiem, directed by Solomon G. Braslavsky, and performed by W P A, on November 20 and 21; recital by Philip Dundon, baritone, accompanied by Reginald Boardman, on November 23; an interesting program played by the New England Conservatory Orchestra under Wallace Goodrich on the same evening, and including music by John K. Paine, Vaughan Williams, Griffes, Chadwick, Carpenter and Wagner; and a program shared by Marjorie Fulton, violinist, and Mack Harrell, baritone, in Jordan Hall on November 24. M. S.

New Haven Ensemble Applauded

Kortschak Conducts Resident Orchestra with Romeo Tata and Samuel Yaffe as Soloists—Koussevitzky Forces Delight

NEW HAVEN, CONN.—The newly reorganized New Haven Symphony Orchestra is giving concert-goers an opportunity to hear excellent players of the home grown variety. Twice in this young season, locally esteemed musicians have been called to the platform as soloists.

In this season's second concert Hugo Kortchak and the orchestra had as soloist Romeo Tata, violinist. While working for his Mus. M. at the Music School of Yale University, Mr. Tata won the Ditson prize for a year's study abroad. He has returned after studying with Enesco and Boulanger, and he received a well-earned welcome with his excellent playing of Mozart's A major concerto. His warm, round tones were at his best in the *adagio* movement. The orchestra presented thorough symphonic fare in a musicianly fashion in a program which included Smetana's symphonic poem Vysehrad and Franck's symphony in D minor.

In its following concert, again under the baton of Hugo Kortschak, the orchestra had as soloist Samuel Yaffe, also a New Havener, who received his early instruction here and later in New York, where he won a scholarship to study under Friskin. Choosing the Tschaikowsky concerto in B flat minor, which since its first hearing has always aroused conflicting appraisals as to its musical value, Mr. Yaffe gave a splendid performance. His playing at the piano revealed technical skill and a beautiful tone, which won him an ovation from an audience unusually large for these increasingly popular concerts. Kortschak showed himself to be a versatile conductor in this, his second concert giving, a lighter but melodically pleasing program which included Saint-Saëns Suite Algerienne the last of Mozart's Divertimenti, Nicolai's Merry Wives of Windsor and Straus' Artist's Life.

BOSTON SYMPHONY ORCHESTRA

One of the most brilliant concerts given here was that presented by the Boston Symphony Orchestra. Presenting a program which opened with Haydn's symphony (No. 102) and closed with Sibelius symphony (No. 5) the program embodied the evolution of this form of musical writing. Also played on this evening was Debussy's La Mer. The excellence of this Boston ensemble has long been appreciated here. Again the intelligent, authoritative leadership of Dr. Koussevitzky and his finely trained, emotionally responsive group gave us superb playing.

Ralph Kirkpatrick returned to New Haven to give us another evening of harpsichord music, including this time the music of Bach and his contemporaries Handel, Scarlatti, Rameau and Couperin. Beautifully delicate tones, dynamics in miniature, and a brilliant technic made this an evening long to be remembered. M. K.

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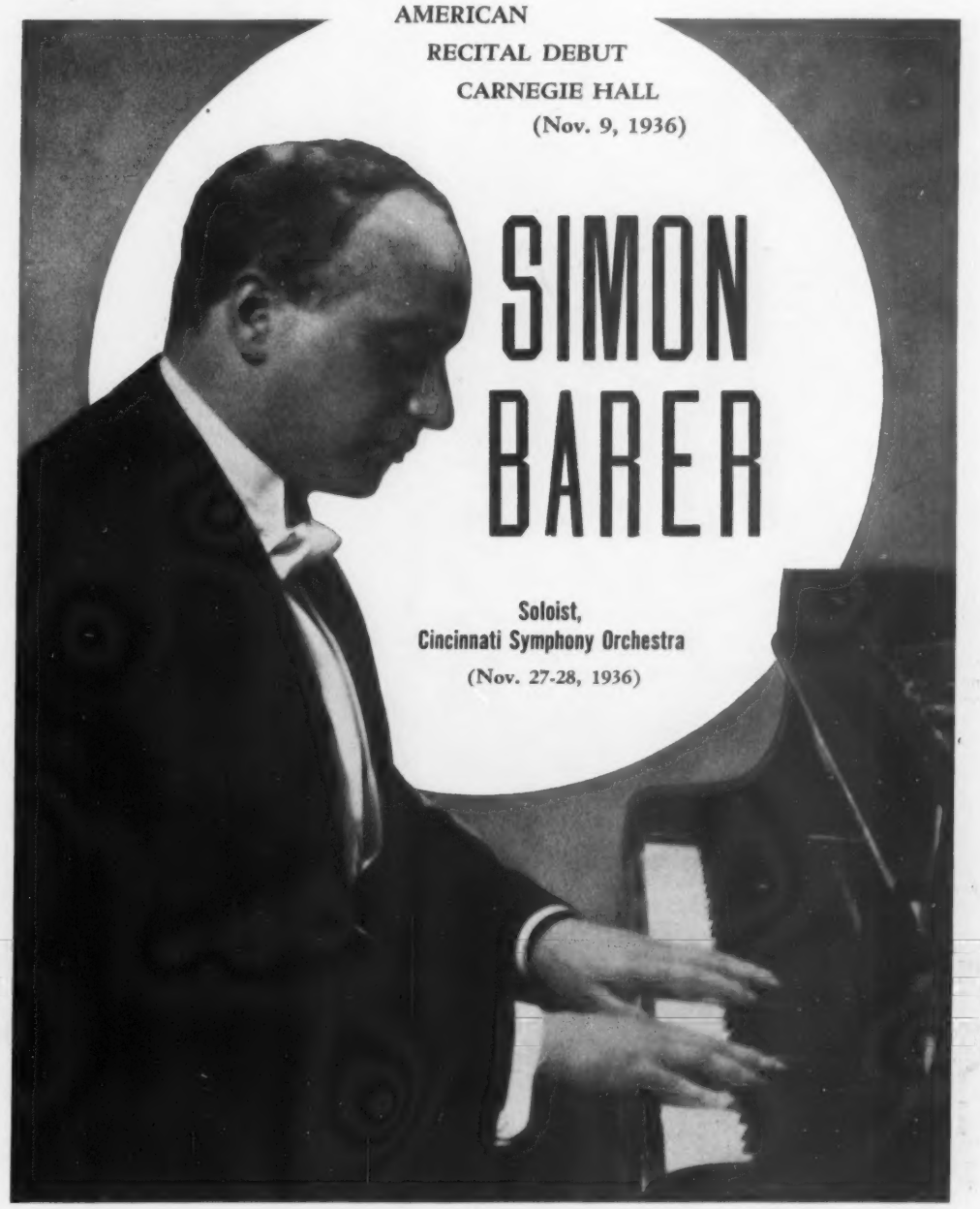

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NEW YORK CONCERTS

NOVEMBER 23

Philharmonic Orchestra The annual Pension Fund Concert of the Philharmonic Symphony Society was conducted by John Barbirolli on Monday evening for a crowded house. His program held the *adagio* from Elgar's Enigma Variations, played in memory of three members of the orchestra—Saul Levman, Victor Lubalin and Max Schlossberg—who died this year; the Brahms second symphony in D major; Mozart's Eine Kleine Nachtmusik; the Bach concerto in A minor for four pianos and orchestra, which enlisted the soloists Mischa Levitski, Eugene List, Frank Sheridan and Beveridge Webster; and the Die Meistersinger Prelude of Wagner.

From the opening poignant strains of the Elgar *adagio* to the final triumphant climax of the Wagnerian prelude, the concert was stimulating and vital. The Brahms symphony had an authoritatjve reading and a finesse of exposition that was remarkable, considering the short preparation it must have received in rehearsal. Probably one of the most difficult scores in musical literature to interpret with clarity of thematic patterns, and unity and coherence as a whole, Mr. Barbirolli performed the work skillfully. Always in complete control of the ensemble, he definitely established himself as a leader of outstanding ability.

The delicate charms of the Mozart opus received exquisite delineation and the music of Die Meistersinger prelude sounded with youthful beauty under the conductor's baton.

The four pianists who played the Bach concerto with the orchestra had a well-rounded tonal balance and finesse of style in their performance. No pianist overweighted any other, and their ensemble had perfection. The orchestral accompaniment was particularly fine.

The audience was deeply appreciative and many recalls rewarded Mr. Barbirolli and Messrs. Levitzki, List, Sheridan and Webster.

Douglas Beattie A voice of power, color and vitality was revealed to the Town Hall audience on Monday evening in the recital of Douglas Beattie, bass-baritone. With Fritz Kitzinger furnishing meritorious accompaniments at the piano, Mr. Beattie sang a program which began with Italian items of Tenaglia and Monteverde and the Se vuol ballare from Mozart's Le Nozze di Figaro; proceeded through a Schubert group to an excerpt from Verdi's Don Carlos. After the intermission he sang Russian songs (in the original tongue) and Once in the Town of Kazan from Moussorgsky's Boris Godounoff. The concluding English assortment held traditional Scotch items and numbers by Henschel, Carpenter and Creighton Allen. Except for a slight roughness of tone which experience undoubtedly will refine, Mr. Beattie's vocal equipment is admirable. His tones are dark in color, voluminous, forceful and of excellent texture. Perhaps his most effective offerings were the Russian list. Mr. Beattie's art is particularly well adapted to this style, vigorous yet full of mood and depth. The audience was unusually large and appreciative, bringing Mr. Beattie back for repeated encores and bows.

NOVEMBER 24

Philadelphia Orchestra Leopold Stokowski returned in the third New York concert of the season by the Philadelphia Orchestra at Carnegie Hall, and gave his large body of patrons a typical program blending the old and new. There was the usual fervent reception. His transcription of the fugue in G minor (minus the fantasia which precedes it in the organ version) had all the lustre and virtuosic ease familiar in this conductor's readings.

The Brahms second symphony, while giving the impression of a somewhat dandified, and scaled-down Brahms, had moments of noble restraint and intimate communion, as for example in the hushed *adagio*. Elsewhere there were some vagaries of tempo, but over all was the satin finish and sheer loveliness of tone that marks this orchestra.

After the intermission, Dr. Stokowski introduced two American novelties to New York. Arizona, a tone poem by Victor Young, composer of popular songs, and motion picture conductor, proved to be a melodious and smoothly orchestrated picture of an old prospector dozing by the fire, his memories conjured up by a music-box. There are some pioneer tunes, sounds of Nature, a sand storm and the like. Rather banal thematically, the piece was nevertheless well put together and showed a melodic gift.

Bernard Rogers' Two American Frescoes for large orchestra, previously played by the Rochester Philharmonic Orchestra, are descriptive pieces. The Mississippi is the more successful, as it secures a spacious and impressive effect by the repetition of a simple figure harmonized in C major. The Ojibway Battle Dance, using an actual native war song, The Man Who Stayed Home, has some interesting rhythmic patterns noisily scored for percussion. The effect in the concert hall is somewhat naive, however true to the real thing it may be. Both works were received cordially.

The concert closed with the famous Stokowski version of Wagner's Bacchanale from Tannhäuser, a reading of the utmost vividness, contrast and meticulousness.

Klara Kwartin The thanks of music-lovers of New York are due Klara Kwartin, soprano, for her introduction to the metropolis of a list of newly discovered songs by Hugo Wolf. These are entitled Ghasel, Suschens Vogel, In der Fremde, Liebesfrühling, Gretchen vor dem Andachtsbild der Mater Dolorosa, and Die Kleine, and are chosen from the thirty-nine songs of the composer's early days which came to light in Vienna last winter. The music they present has the stamp of Wolf's rare gift, although they are clearly the work of his formative period when his own style had not yet been fully developed. There are traces of other romantic composers of German Lieder to be discerned, along with the developing individuality of Wolf.

As part of an all-Wolf program, this was especially appropriate, showing as it did the growth and flowering of the mature genius. There were three other groups of songs, some familiar, others less so, in the latter category being St. Nepomuks Vorabend and Bitt' ihn o Mutter. Miss Kwartin showed praiseworthy reverence and conscientious observance of taste and tradition in her interpretations. Clearly, here was an ardent devotee of Wolf, bringing to her hearers of the best of his work. A good-sized audience received Miss Kwartin cordially. She had the able assistance of Fritz Kitzinger as her accompanist.

NOVEMBER 25

Eva Lynne Booth An interesting recital was given on Wednesday evening at Town Hall by Eva Lynne Booth, pianist. Variations on a theme by Corelli (Rachmaninoff) opened the program. The list continued with a group of Chopin works encompassing the sonata in B flat minor, waltz in D flat and fantasy in F minor, terminating with Pour le Piano (Debussy), Mouvement de Menuet (Ravel), St. Francis de Paul (Liszt) and her own Ballade quasi sonata, played from manuscript.

The young artist made an agreeable impression with her interpretation of the Rachmaninoff variations and was heartily applauded by her listeners. Her reading of Chopin's sonata fell short of brilliance in the first two movements but regained color and expression in the familiar *marche funèbre* and was brought to a satisfactory close. The Godowsky arrangement of the waltz in D flat served as a convenient item to display her capabilities in technic and was executed with verve. Miss Booth's touch is flexible and possesses descriptive quality, especially notable in her drawing of contrasting tonal representations. The hall was well filled and the artist was greeted cordially by her listeners.

NOVEMBER 26

Philharmonic Orchestra It would be a good thing if resident conductors of American orchestras performed as much of our native music, as English directors program of British examples, when they serve in this land as guest directors.

John Barbirolli is no exception in that regard, and he is to be commended for his devotional musical patriotism. At the present concert he did the Elgar arrangement of Handel's D minor Overture, and R. Vaughan Williams' Job: A Masque for Dancing (in nine scenes) founded on Blake's Illustrations to the Book of Job. In addition, the list included Wagner's Die Meistersinger Prelude, Weber's Concertstück, for piano and orchestra, and Franck's Symphonic Variations, for piano and orchestra. The last-named two numbers had Robert Casadesus as soloist.

The Williams work enjoyed its first American concert hearing on this occasion. It is extremely effective music, even without choreography, costumes, and other dance trimmings. The composer has followed the Blake ideas fairly literally, but of course took full opportunity to expand them in tone, and perhaps to suggest more atmosphere and detail than are possible for a painter to put on canvas. The score is imaginative, eloquent, richly colored, and orchestrated with the mastery characteristic of Williams. At times the composition soars to impressive emotional heights, and always it is the writing of a resourceful and highly gifted tone poet, who shows the power to make the great Biblical story one of deep human interest. The audience rewarded the opus with prolonged applause.

Barbirolli gave Job an intensive and moving interpretation, assisted by exceptionally flexible and mellifluous playing on the part of the orchestra. Conductor and instrumentalists were also in stimulative form in the Wagner overture, the finale being an irresistible climax of sonorous and glorified sound.

Casadesus renewed the impression he had created in New York previously, as a pianist and musician of outstanding gifts. The ancient Weber pages took on fresh and real romantic appeal in the Casadesus treatment, and he revealed also the fluent lyricism and spiritual purity of the lovely Franck music. The keyboard artist registered altogether a well-attested and rousing success.

NOVEMBER 27

Ania Dorfmann The local debut of Ania Dorfmann, Russian pianist, at Town Hall on Friday night was well attended by an audience which

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ardently applauded the artist in an auspicious introduction to New York audiences. Miss Dorfmann revealed her considerable gifts in a program which opened with sonata by Baldassare Galuppi, went on with the Beethoven sonata (op. 2, No. 3), the Schumann Phantasiestücke (op. 12), Liadow's Variations sur un theme populaire polonais (op. 59), and ended with a group of six short pieces, equally divided between Debussy and Chopin. Among Miss Dorfmann's endowments is a touch of rare power and delicacy, especially felicitous in the Galuppi work and the lyric portions of her list. Hers is a sensitive temperament, adaptable to refined shadings, outstanding for poetic discernment. In the Beethoven score, the *allegros* sang, the *adagio* was delivered with feeling and clarity. The Debussy threesome —Bruyere, La plus que lente and General Lavine—eccentric—had interpretation of technical and expressive adroitness. Miss Dorfmann also shone as a Chopin player, displaying manual deftness and cognizance of the flowing melodies and blend of moods in the nocturne in E major, Trois Ecossaises (op. 72) and tarantelle (op. 43). The plaudits of her auditors recalled her repeatedly to the platform.

NOVEMBER 28

Jan Smeterlin An appreciable New York following has been built up during recent years by Jan Smeterlin, Polish pianist, who gave a Saturday matinee recital at Town Hall. That following was in ample evidence, and extended large favor to the artist, who voiced his talents in a program made up exclusively of works by Chopin.

Of greater examples, we heard the B flat minor sonata and the fantasie; of lesser, F sharp impromptu, G minor ballade, two mazurkas, G major nocturne (op. 37), three etudes, and andante spianato-polonaise.

Smeterlin's facile execution, his varied manipulation of tone, and before all things, his understanding of Chopinesque style, made his performances matter of real enjoyment to admiring listeners. The sonata had dramatic import, even though Smeterlin was tempted into some dynamics more stressful than his usual ingratiating sound. However, the nocturne, in lovely lyrical hearing, gave compensation, as did the *cantabile* passages in the impromptu, ballade, and andante spianato. In the mazurkas and etudes, the recitalist offered a wealth of nuances and shadings of the kind that have brought him prominence as a recognized interpreter of Chopin.

Alice Tully One of the most interesting vocal programs offered by a song recitalist this season was that presented by Alice Tully at Town Hall on Saturday evening. The printed list, to which were added extras by the attractive soprano, held Handel's recitative and air, Lascia Ch'io Pianga from Renaldo and the same composer's V'Adoro Pulille Saette d'Amore from Giulio Cesare; Joseph Marx's Venetianisches Wiegenlied and Valse de Chopin; Befreit and Cäcilie by Richard Strauss; Chausson's Chanson Perpetuélle in which Miss Tully and Arpad Sandor, her accompanist, were joined by Edwin Bachmann, violinist, Bernard Ocko, violinist, Egon Kornstein, viola, and John Mundy, cello; De Soir, L'Echelonnement des Haies, La Grotte, Fantoches and Chevaux de Bois of Debussy; and a final American group consisting of A. Walter Kramer's Invocation, The Sea Shell by Carl Engel, The Three Cherry Trees of Horace Johnson, Henry Hadley's If You Would Have It So and Wintter Watts' Green Branches.

Miss Tully is an artist of sensitivity, interpretative skill and has that rare ability of making songs live for her listeners. Her voice has a warm, dark texture, is of ample volume, though not of extensive range. At this concert she was particularly successful in her delineations of the French songs. Here her enunciation had an impeccable accent and the delicacy and tonal charms of her voice had an exquisite quality. Much favorable comment may also be expressed for the presentation of Richard Strauss' Befreit. The Chausson work, with its string and piano accompaniment, was beautifully sung and the five assisting musicians played admirably.

Miss Tully is the type of artist who should offer a series of recital programs presenting vocal music that needs to be handled like antique china. There is a definite place for an artist of her calibre.

Arpad Sandor was the brilliant accompanist of the evening, not only affording skilled support to Miss Tully but interpreting the piano parts of whatever music was performed with a perception of mood that displayed consummate art.

A large audience was enthusiastic in its expression of pleasurable enjoyment.

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NOVEMBER 29

Philharmonic Orchestra Mozart's charming little, B flat symphony (No. 33) had a devotional and delicate reading from John Barbirolli at this Sunday matinee of the Philharmonic Orchestra in Carnegie Hall. The score (heard for the first time in New York) was revealed in crystal-clear lines, and yet infused with typical sentiment and spirit. The orchestra gave polished tone and execution.

Barbirolli was all fiery feeling in Tschaikowsky's fifth symphony, and brought out exalted song in the slow movement, and rhapsodic verve in the finale.

As in the previous week, Robert Casadesus triumphed in the Weber Concertstück and Franck's Symphonic Variations, the French pianist offering flawless playing exquisitely styled.

Webster Aitken An unusual program was that given by Webster Aitken, young American pianist, in Town Hall Sunday afternoon. It consisted of Mozart's Fantasy in C minor and the sonata in the same key, related thematically, and in a sense constituting an artistic whole; and the formidable Goldberg Variations of Bach, played in their entirety. This was easily one of the outstanding recitals of the season, in its ambitious scope.

Mr. Aitken came to the fore last season as a richly gifted younger keyboard artist, and has since toured in Europe with recognition. An individual pianist, his style is marked by a fleet, dynamic attack, a tone which is concentrated and pellucid rather than extremely mellow, a tendency to urgent pace and high nervous force, and a formidable technical equipment.

In the Mozart fantasia he purposely allowed the strands of the thematic substance to emerge slowly, almost in improvisational fashion, evidently conceiving this work as a sort of vestibule to the sonata. The latter had a high-powered, incisive performance, in which the best effects were gained in the two brilliant *allegro* movements.

The second half of the concert was a *tour de force* of such magnitude as to leave auditors a little bewildered. This was owing principally to the greatness, the vast scope of Bach's masterpiece. Like the Art of Fugue, it explores every polyphonic device. Harmonically it is often so modern as to startle.

Mr. Aitken's playing of this work, barring a slip in beginning one of the thirty variations and an unavoidable sense of fatigue near the close, was an amazing achievement. There may have been details that the purist would object to, but what counted was the terrific devotion, the poise and resourcefulness with which a gigantic task was fulfilled. In contrast of mood, manipulation of ornaments and contrapuntal voicings, his performance was that of a mature musician as well as virtuoso. An ovation lasting many minutes rewarded his feat.

New Friends of Music Fourth in the series of the New Friends of Music, Sunday's concert at 5:30 in Town Hall brought another Beethoven program, this composer's works sharing the season's agenda with those of Brahms. The Kolisch Quartet made its single appearance in these concerts; others heard were Emanuel Feuermann, cellist; Wolfgang Rebner, pianist; Domenico Caputo and John Barrows, French horns.

LANCELOT ("Lanny") ROSS gave his first New York recital at Town Hall recently. He is an artist from the Cesare Sturani studios. (Photo by Herbert Mitchell.)

The quartet (consisting of its resourceful left-handed leader, Rudolph Kolisch; Felix Khuner, second violin; Eugen Lehner, viola, and Benar Heifetz, cello) gave a marvellously integrated and sensitively coordinated performance of Beethoven's quartet in C sharp minor (op. 131), in which the sharply etched perfection of details and the way all fitted into a unified frame were worthy of the highest admiration. The players' conception of the score is perhaps on a somewhat reduced scale, the tone of the organization exquisitely intimate and lyrical, rather than expansive. But the verve and *elan* of the playing and the impeccable ensemble were masterly.

Mr. Feuermann and Mr. Rebner gave the sonata for piano and cello (op. 102, No. 2), one of the later scores in this form, original in treatment and distinguished by a lengthy series of variations in its *adagio*. On the whole, this is not one of the more lovable Beethoven works for cello. It was played with consummate structural sense, sympathetic variation of dynamic quality, and floating, caressing quality of tone by the distinguished cellist and with brilliance and aplomb by the cooperating pianist. The final number was a rarity, the sextet for two horns and string quartet, in E flat (op. 81b), a highly virtuosic work from the composer's earlier period, which had a delightfully buoyant reading by Messrs. Caputo, Barrows and the quartet. There was warm applause by the audience.

Gustav Klemm's Works for Baltimore Library

The second Baltimore composer to be invited to contribute a complete collection of his published works to the Fine Arts Division of the Enoch Pratt Free Library in Baltimore, is Gustav Klemm, who first came into prominence during the World War, when he was the youngest bandmaster in the American service. Mr. Klemm has been program supervisor of Station WBAL since its opening in 1925. As a composer of concert songs Mr. Klemm has won international recognition, his works being in the repertory of Lawrence Tibbett, Gladys Swarthout, John McCormack, Margaret Speaks, Roland Hayes, Giovanni Martinelli, John Boles, Lanny Ross and others. For Miss Swarthout, he wrote Love Is a Gentle Thing, and for Tibbett, he composed Tom Cats.

Margaret Speaks recently sang Mr. Klemm's Sounds in Wigmore Hall, London. After the London concert, the American soprano was approached by a member of the audience, who asked whether the composer, listed on her program as "Gustav Klemm," was by any chance an American, and did she happen to know whether he lived in Baltimore? Miss Speaks could answer both questions in the affirmative. What was more, she knew that the author of the lyric Sounds was a Baltimorean also. His name is H. J. Pearl. Her questioner, one William Duck, had been a schoolboy in Baltimore, and knew them both.

Another Klemm composition recently won recognition in England. It is his Gypsy Moods, which was arranged by the staff of the British Broadcasting Company for a special broadcast of a gypsy wedding in one of the English shires.

The invitation received by Mr. Klemm, requesting that he contribute a collection of his musical works to the Enoch Pratt Free Library, came from Joseph L. Wheeler, librarian, and was made at the suggestion of Frederick R. Huber, Baltimore's Municipal Director of Music. It was Mr. Huber who originated the idea of collecting and preserving for posterity the works of contemporary Maryland composers.

Grace LaMar in Nyack Lecture-Recital

Grace LaMar, contralto, opened the season of the Morning Music Club of Nyack, N. Y., presenting a lecture recital on The Development of the German Lied. Her accompanist was Alfred J. Boyce. Miss La Mar traced the art of German songs from the fourteenth century. She illustrated her remarks with three groups of songs.

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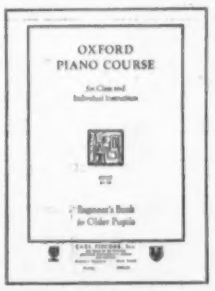

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Wettergren Heard as Carmen, Helen Jepson as Marguerite—Pinza Appears in Opera and Recital—Schipa Sings in The Barber—Galli Curci Returns

CHICAGO.—The third week of grand opera at the Civic Opera House was concluded with performances of Carmen. Faust and Mignon on November 20 and 21. Gertrud Wettergren made her debut here in opera as the fiery gypsy in Bizet's Carmen. Her conception of the role, though embodying original, well-thought-out details, nevertheless followed traditional lines, so that histrionically she gave entire satisfaction. The eminent Swedish contralto, who won the ear of Chicago music-lovers at her appearance as soloist with the Woman's Symphony Orchestra recently, sang tellingly. The public feted her buoyantly whenever opportunity permitted.

The young Armenian tenor, Armand Tokatyan is no stranger here in the role of the errant soldier who deserted his sweet, naive girl and fell into the clutches of a Spanish vampire. Probably somewhat fatigued, Tokatyan was less effective than heretofore, but rose to heights by his singing of the Flower Song, which proved one of the happiest musical moments of the night.

A great deal was expected from the Toreador of Stephano Ballarini, who had his introduction to our opera-goers on the opening night in La Fiamma, where he proved to be a baritone of distinction, endowed with a voice of uncommon resonance and beauty. Perhaps unfamiliar with the French text, he lost his way in a labyrinth of words which sounded foreign to the ears of one who is well versed in the romance languages. That mental confusion completely upset the young Hungarian and the first stanza of Escamillo's song was nothing more than a vocal exercise on the vowel "a" repeated *ad nauseam*. Later he retrieved himself and disclosed anew his robust and vibrant baritone and scored heavily with the listeners. Hilda Burke, looking pretty as Micaela, voiced the part admirably and won a big hand after the third act aria. Outstanding in the cast were George Cehanovsky in the dual roles of Morales and Zuniga, and Giuseppe Cavadore as Remendado. The cast further included Nino Ruisi (Zuniga), Lola Fletcher (Frasquita) and Mari Barova (Mercedes). Louis Hasselsmans directed a performance entirely to his credit.

Slowly but surely Helen Jepson is creating a big following among opera-goers, and in a large measure this is due to the satisfaction she has given in the various new roles in which she has been heard since the beginning of the season. To the list of her fine characterizations must be added Marguerite in Gounod's Faust. Regal to gaze upon, this blonde Nordic looks the chaste and graceful Gretchen born in the imagination of Goethe. To those natural qualities she adds a certain aloofness and coldness quite consistent with the role she so well portrayed. Poetic and romantic in the garden scene, she became an object of pity later in the drama and succeeded by her careful characterization in winning the sympathy of the spectators, while her song fitted her action so harmoniously as to make her performance meritorious in every respect. Her emphatic success bore every indication of the keen enjoyment of a delighted public, which so far has never been disappointed.

Miss Jepson, however, could not run away with the show with Joseph Bentonelli and Ezio Pinza in the cast. Bentonelli has made incredible strides in his art since joining the company three years ago. Where at first he relied solely on his lovely tenor voice to win the favor of the listeners, he now sings with consummate artistry, excellent phrasing, clear enunciation and perfect intonation. If vocally his Faust was above reproach, his portrayal deserves only superlatives, for he looked every inch the adolescent Romeo of the middle ages. Richly costumed, well peruked, easy of manner, of handsome figure and alluring in his wooing, Bentonelli's rejuvenated Faust would win any Marguerite with or without the cunning aid of a devil.

Mephistopheles served for the reentry of another luminary, Ezio Pinza, who had acquainted us two years ago with his conception of the devil in its French version. Really fine artists are never satisfied with their achievements. They study a role, dissecting all of its possibilities, erasing errors criticised previously and strengthening the good points. In that category we quickly add the name of this basso. His Mephisto, as interesting as it was when first made known to us, has been improved many fold since then. The rough edges have been smoothed out, unnnecessary emphasis of the vicious character has disappeared and has been replaced by mischievous finesse perceptible in action and voice alike.

Intelligent actor-singers are few on our boards and when one of them has a glorious voice, the personality of a charmer, a physique of an Apollo and the manner of a *grand seigneur* that artist is certain to attain the heights of Parnassus in any operatic house in the world. Such are the qualities that have made Pinza an outstanding personage on the lyric boards.

Well thought out was the Siebel of Maria Matyas, a young lady who wears boyish garb with distinction and whose voice lends *éclat* to any performance in which she is cast. George Cehanovsky, who was entrusted with the part of Wagner—a minor role—gave it sufficient importance as to make it stand out as a beautifully carved cameo in a scene in which he was surrounded by twenty-five others, proving that there are no small parts for a good artist. Henry Weber injected his own enthusiasm into the old score, which, as usual, he sped up to twentieth century tempo.

Mignon was sung for the second time on Saturday evening with Coe Glade, Tito Schipa, Josephine Antoine and Nino Ruisi as the principal protagonists.

The Barber with Schipa

A rollicking performance of The Barber of Seville delighted a large audience and auspiciously opened the fourth week of the season, which financially as well as artistically has come up to the expectations of all concerned. Josephine Antoine was a vivacious and saucy Rosina, good to look upon and agreeable to hear. Tito Schipa finds the role of Almaviva one of the best in his extensive repertoire, for it affords him many opportunities to disclose the full gamut of his art as a master singer and of shining as a comedian of high order. The two arias of the first act, beautifully sung, earned him salvos of tumultuous plaudits and he won the lion's share in the success of the night.

We were happy to see again on our stage Richard Bonelli, who has left imperishable memories here and whose return in the role of Figaro may be counted among the momentous events of the season. In glorious voice he rose to heights by a truly remarkable delivery of the Largo al factotum and throughout the performance he was a potent factor in keeping the public in good humor and enchanted his hearers by his song. The Don Bartolo of Vittorio Trevisan is and old acquaintance and is as merry today as when he first made his portrayal known twenty years ago. Nino Ruisi was highly satisfactory as Basilio and Ada Paggi, who essayed for the first time the role of Bertha and made the part far more important than her predecessors by her clever antics and beauty of tone. Roberto Moranzoni was at the conductor's desk and won a personal success after a spirited reading of the lovely overture.

Galli-Curci Returns

Two dates certain to make history in the annals of grand opera—November 18, 1916, and November 24, of this year—evolve around Galli-Curci and the Chicago opera. Twenty years ago on a Saturday afternoon there appeared unheralded a singer who when she walked upon our stage, received no demonstration whatsoever from the packed audience gathered in the Auditorium Theatre. Ten minutes later that same young lady was given an ovation such as had never before been witnessed and her name soon became a household one throughout the musical world, where she has had a dominant place ever since. Ten years ago the idol of the Chicago public left us for other climes, winning everywhere the success that was hers here, and less than two years ago she temporarily left the stage for an operation which attracted the attention of the general public and music-lovers as well as the medical profession. Could Galli-Curci stage a comeback? Could she sing coloratura roles as of yore? Could she retain her empire in the realm of song? These were questions that could not be answered until November 24 when she made her re-entry here in grand opera as Mimi in La Boheme. It is hardly believable that the little lady will ever again be the Galli-Curci who thrilled us for many years. Coloratura roles are not for her any longer. This she knows, as was indicated by her choice of a lyric role for her return to grand opera. Today a dowager empress, she must of necessity bow to the inevitable, even though her name will live in musical history as one of the greatest singers that has ever graced any stage.

Again appearing on the stage, Galli-Curci was greeted with an ovation similar to the one given her in 1916 after the Caro Nome and to this we attribute the nervousness that marred her performance. Stage-fright, like panic, cannot be explained, although it can be conquered when one has not a crown at stake. Visibly moved by the stupendous welcome given her, the eminent singer completely lost her equilibrium but recovered it too late to demonstrate satisfactorily the power of her voice and the gorgeousness of her former tones. Nervousness is an ailment to be reckoned with in the life of an artist, and the child-like tone with which she invested the Mi Chiamano Mimi might have been due to that cause. Therefore it is not for us to give any prognostication of what might happen were she to sing again in grand opera. It is, therefore, not an adieu to the operatic stage but solely an *au revoir* for Galli-Curci, who, noted musician that she is, knows better than any one what her vocal resources are at this time. Otherwise, she would not have risked the chance, failing in her calculations, however, to discount natural reactions.

Notable Aida Cast

A sold-out house gathered for the first performance this season of Aida given with Elisabeth Rethberg in the title role, Giovanni Martinelli (Radames), Gertrud Wettergren (Amneris), Stephano Ballarini (Amonasro) and Chase Baromeo (Ramfis). Both Martinelli and Rethberg have acquainted Chicago audiences with their delineation of their respective roles and their triumphs for several seasons at Ravinia are still fresh in the memory. On this evening neither has ever been in better voice nor been more enthusiastically received. They were dominant factors in one of the best performances of the season.

To those two illustrious personages must be added Gertrud Wettergren, who made her Amneris a real princess, patrician in manner, noble of voice and regal in appearance. Stephano Ballarini, the young Hungarian baritone, finally but tellingly found himself, disclosing as Amonasro unsuspected vocal prowess. The Ramfis of Chase Baromeo could not be improved upon, for today this young American basso has reached the height of his career as a vocalist of the first order.

Encomiums are due Roberto Moranzoni, who held his forces well in hand at all times and gave an authoritative reading of the score. Credit is given also to Ruth Page, the ballet mistress; the chorus, Dino Bigalli, conductor, and stage director Desire Defrere, whose *mise-en-scene* was grandiose while the scenery was sumptuous.

Martini and Liebling at Auditorium

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EUGENIA BUXTON

November 23. Mr. Martini's magnetic personality and fine stage deportment win audiences before he utters a single tone and the large assemblage gathered in the vast theatre gave him a royal welcome which grew in dimension throughout the course of the concert. He was heard in operatic arias as well as in songs of lighter character, all sung with that artistry and vocal loveliness that have placed him so high among the young tenors of our day. Encores galore were asked and graciously granted, strengthening greatly his popularity in this city.

The commentator for the program was Leonard Liebling, editor-in-chief of the Musical Courier, lecturer, novelist, eminent pianist and all-around musician. Mr. Liebling's subject was the voice and vocal music, a technical lecture which permitted him few occasions in which to expound his keen sense of humor. Yet some of his witty remarks made the students and the laymen roar with laughter. Well informed on the matter under discussion, Mr. Liebling spoke authoritatively and interestingly and gave illuminating examples on the piano.

Lange and Schelling Lead Orchestra Programs

Three concerts were given this week by the orchestra. On November 24 Hans Lange conducted and Edmund Kurtz appeared as soloist. At the regular Thursday-Friday program with Frederick Stock and Ernest Schelling conducting, the latter also was heard as pianist and composer. Lange and Kurtz, both newcomers with our orchestra, made their first appearances before Tuesday afternoon symphony patrons and both revealed musical talent of high order. Lange directed the Bloch Concerto Grosso for string orchestra, Strauss's Don Juan tone poem and Ibert's Escales with precision, since exactitude is his keynote, bringing out all the beauties contained in these diversified compositions and revealing himself once again the excellent interpreter that we have learned to know. In the Haydn D major concerto our new principal cellist disclosed the same musical traits noticed at the time of his recent debut

LEONARD STOCKER, baritone, gave a "homecoming recital" at Alton, Ill., his native town, on November 24. The Alton Business and Professional Women's Club sponsored the concert.

plus a certain assurance and beauty of tone not exhibited then.

Ernest Schelling made his tenth appearance with the Chicago Symphony Orchestra in the triad capacity of composer, pianist and conductor. Thanksgiving night is generally an off night with subscribers to these concerts, but Schelling was greeted by an unusually large audience of musical gourmets gathered in our hall of classical music to pay tribute to one of the country's most outstanding musicians and to become acquainted with his Suite Varie, which had its first performance here on this occasion. The distinguished composer of the Fantastic Suite and Victory Ball has written his novelty in an idiom less bombastic and exciting than heretofore, but nevertheless descriptive and varied. Master in the art of orchestration, Schelling garbs his new number in well woven fabric, more melodic than cacophonous and yet sufficiently modern to please the taste of the blasé and to satisfy those who demand inspiration from a composer instead of algebraic musical problems. Schelling's deportment on the podium is that of the aristocrat and he directed his own work majestically, apparently emphasizing the happy moments with which the composition abounds. In the first part of the program his Impressions from an Artist's Life, with which we were already acquainted, was programmed with Stock conducting and Schelling playing the solo part with his fine pianistic ability.

Prefacing the Schelling numbers was the Beethoven B flat major symphony, admirably read by Stock and superbly played by the orchestra.

John Patrick Sings with American Orchestra

John Patrick was the soloist with the American Concert Orchestra under Alexander Savine at the International House of the University of Chicago on November 24. Mr. Patrick, who is not only a fine basso but also a musician of finesse, made the orchestral arrangement for the aria Calm Repose from Handel's Deidamia, which he sang with nobility of tone and in true Handelian style. His contributions to the program included further the Song of the Viking Guest from Rimsky-Korsakoff's Sadko and the Il lacerato spirito from Verdi' Simon Boccanegra.

Waller Conducts Illinois Symphony Orchestra

When Frank Laird Waller wielded the baton as guest conductor of the Illinois Symphony Orchestra's November 22 concert at the Civic Theatre the result was some of the finest playing that this eighty-piece band has achieved since its inception. Dr. Waller, who organized and was former director of the Milwaukee Philharmonic Orchestra, and is now conductor of the Tri-City Symphony Orchestra, is a leader of imagination and sane ideas who knows what he wants and is capable of getting the best results from his players. Two local premieres figured on Dr. Waller's program—Scriabin's second symphony in C minor and Divertissement by the Roumanian composer, Filip Lazar. In these unfamiliar numbers as well as in the better known overture to Wagner's Rienzi and in excerpts from Robert Sanders' orchestra suite, the orchestra showed itself to be a band of skilled musicians under an efficient leader. The Civic Theatre stage proved inadequate to harbor an eighty-piece orchestra and it is remarkable that such fine results were achieved under such cramped conditions. The soloist of the day, Ernestine Steinway, was considerably hampered in such close quarters and was unable to give her best. In her interpretation of the Immolation Scene from Die Götterdämmerung she revealed a fine soprano of dramatic quality which has been skillfully trained.

Musicians Club Presents Pinza

Setting aside operatic trappings, Ezio Pinza came to Orchestra Hall as a recitalist on November 22 to give a program of songs for the Musicians Club of Women. On the concert stage Pinza sings with that fervor, that intensity and stirring artistry that makes the simple song as dramatic as the commanding operatic aria. He is as much a personality on the recital platform as he is on the operatic stage. He was lionized throughout the afternoon by a musical and discriminating audience.

Dana Ensemble Makes Debut

A group of five singing Poles—the Dana Ensemble—came to Chicago to make its American debut on November 22 at the Studebaker Theatre. The varied program which they offered included a number of the unique arrangements of Polish folk songs, parodies and comic songs by the founder of the group, Wladislaw Dana. A very large audience enthusiastically applauded their efforts.

The Don Cossacks

The Don Cossacks are always welcome visitors and they were greeted by a large audience at the concert they sang for the Chicago Daily News Fresh-Air Sanitarium fund at the Civic Opera House on November 22. Under the command of their diminutive leader, Serge Jaroff, these Russian choristers once more conquered with the fervor and delicacy of their singing. They were cheered and frenetically applauded after every song and encores were constantly demanded.

Ada Belle Files' Engagements

Ada Belle Files, Chicago contralto, sang for Mu Phi Epsilon sorority on October 28, and on November 2 she appeared at the Oak Park Nineteenth Century Club in a program of American songs, which she interspersed with illuminating explanations of early American regional characteristics. In beautiful costumes of the various periods from which her songs were chosen, the gifted contralto represented the Colonial, the Southern Belle, Early Spanish and Indian.

Donna Parker Productions

Margot Rebeil, soprano and staff artist with Henry Weber's orchestra on WGN, sang Violetta in Traviata at Madison, Wis., under the baton of Dr. Sigfrid Prager on November 23 and 24.

Another singer under the exclusive management of Donna Parker Productions, Gina Vana, has achieved two of her ambitions—that of singing leading roles with the San Francisco Opera Company and of marrying a doctor. In San Francisco the Chicago soprano sang in Pagliacci with Martinelli and Tibbett and in the Marriage of Figaro, where for the first time she essayed the role of Cherubino and married on the coast Dr. Peter Rosi, who is connected with the Henrotin and Cook County hospitals in Chicago. Miss Vanna is singing weekly over the air as the featured attraction in Stars of the Milky Way.

Reuter Returns from Southwest

Rudolph Reuter has returned from a tour of the southwest, which included second appearances in Tucson, Amarillo and Albuquerque. Mr. Reuter goes to Cincinnati for the sixth time on January 3 and gives his Chicago recital late in that month.

René Devries.

Nita Gale's New York Recital

Nita Gale, soprano, who made her New York debut in recital two seasons ago, gives another song recital in the metropolis at Town Hall on December 15. She will have as her accompanist Solon Alberti and close her program with Mr. Alberti's Four Thumbnail Sketches from the Japanese and The Hour.

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Minuet (Boccherini); Dancing Doll (Poldini)	Elkan-Vogel Co.
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Tango (Albeniz); Puck (Grieg)	Theo. Presser Co.

Voice and Piano

Down to the Sea (Masefield)	Theo. Presser
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Violin and Piano

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Francis D. Perkins, N. Y. Herald Tribune

"He eloquently differentiates the moods in the Bach works, revealing them with crisp fingering and dramatic significance, suggesting a series of tonal pictures etched adroitly and effectively. In the 'Sonata' the listener was impressed by the variety of tonal color and emotional content with contrasts in delicate episodes and climaxes achieved with good taste."
Grena Bennett, New York American

"Gerald Tracy was heard in a recital at the Town Hall yesterday afternoon, the third he has given in this city. His program consisted of the Bach toccata in D major; Schubert's sonata in D major, Op. 53; the 'Variations on a Theme by Handel,' of Brahms, and the Ravel suite, 'Le Tombeau de Couperin.' . . . Mr. Tracy evidenced true pianistic talents."
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Harold Bauer, Kreisler and Roland Hayes among Feted Visitors—Program of Chamber Works by Stahl, List of Viola and Piano Sonatas, and Federal Orchestra Event Applauded

LOS ANGELES.—When Fritz Kreisler draws his bow across the strings of his violin, it is somehow more than a mere concert. It is the summation of the entire period to which he belongs, for he is in himself the embodiment of the romantic era. His audience in the Philharmonic Auditorium on November 19, listened in breathless enjoyment and thundered vociferous applause, demanding for encores a group of those exquisite miniatures in which Kreisler rises supreme.

First came his own transcription of the fantasy (op. 131) which Schumann wrote for Joachim. Then the Bach sonata No. 1, in G minor. Another transcription was based on the first movement of Paganini's No. 2 in D major, a surging, showy number built on a singing melody of immediate appeal. In conclusion was heard his arrangement of Rimsky-Korsakoff's Fantasy on Russian Themes. Encores were the Londonderry Air, Midnight Bells, Schön Rosmarin and Liebesfreud. Carl Lamson officiated at the piano, giving sympathetic and balanced accompaniments.

ROLAND HAYES' RECITAL

The artistry and vocal attainments of Roland Hayes made an enjoyable occasion of his appearance at the Philharmonic Auditorium on November 20. Hayes shines particularly as an interpretative artist, having the gift of bringing forth the message of both composer and poet, emphasising the importance of the latter by the courtesy (unfortunately rare) of giving program credit. A ringing tone and decisive attack were notable, though an unfortunate tendency to sharp in the effort to secure brilliance sometimes grated.

An opening classical group was beautifully performed, consisting of Caldara's Alma del Core, Jesu seelanangst of Bach, and two Beethoven songs, Longing and Joy in Grief. Walther's Prize song from Die Meistersinger, was a less happy choice. Hayes is not a Wagnerian; he is preeminently a singer of songs, and is out of place in a selection which demands an operatic dramatic tenor. His artistic delivery in the air of Azael from Debussy's L'Enfant Prodigue made this aria more acceptable.

Most of the third group proved rather innocuous. There was Coleridge-Taylor's Dawn, and two songs by Helen Hopekirk, an overly repetitious People Who Have Gardens, and an insipid Thought Takes Off. It was in the final group that Hayes shone particularly, a set of the Negro spirituals which he interprets in such an inimitable manner. Percival Parham proved himself to be an admirable accompanist at the piano, and deserves much credit for several of the excellent folk-song arrangements. One of his own numbers, Life For Me, was a highly meritorious song in modern idiom.

WILLY STAHL'S WORKS HEARD

A concert of compositions in chamber music form written by the American composer Willy Stahl, greatly interested a capacity audience in the Pacific Institute Concert Hall on November 22. All of the works were heard for the first time anywhere, and all were written during the present year. In previous works, Stahl has proved himself a serious progressive composer of the front rank, an American, moreover, whose works possess striking individuality and merit which justify their being considered on a par with any works by contemporary European composers. This position was reasserted by the concert in no uncertain manner. Stahl's work is impressionistic in character, using the term in its proper artistic connotation, for Stahl is preeminently a musical colorist with intense sensitiveness to light and shade. A notable rhythmic freedom sustained interest at all times, together with a constant virility enhanced by the pungency of his timbres and contrapuntal strength.

The program began with a set of five short pieces for string trio, played by the composer, Suzanne Petty, viola, and Winston Petty, cello. The three artists handled the difficult lines with splendid ability and intonative precision. The short pieces varied in moods from jocosity to atmospheric moodiness. A charming set of piano pieces of almost Gallic delicacy and elusive grace were admirably interpreted by the composer's young daughter, Anice Stahl.

A string quartet, in which Alec Law, violinist, augmented the trio players as above, showed masterful contrapuntal writing, the independent voices handled with sympathetic freedom and fine dynamic balance. Most interesting were Four Nature Pictures for oboe quartet, with A. D. Gault offering a lovely oboe tone blending perfectly with the string trio, and maintaining a suitably pastoral atmosphere. The sentimental titles were given unusual meaning by the pungency of the work which was of strikingly progressive character.

Laura Nemeth Saunders then offered two songs dedicated to her. Quite apart from a natural bias in favor of my wife, I can say that it required sound musicianship and sure intonation to take the difficult and really instrumental intervals required, and unprejudiced listeners complimented her on her rich, full tone and vibrant timbre. Minnie Stahl supplied the tricky piano accompaniments with surety. A remarkable violin suite, requiring unorthodox tuning of the strings, was splendidly given by Ambrose Rosso, with Martha Marrs at the piano. The concepts were ingenious, with a hint of irony in the concluding American Romance. In conclusion, Stahl showed assured conductorial ability in a piece for strings and harp. The piece, which bore no other title, was the most grateful of the evening, and was accorded long and vehement applause.

SONATA PROGRAM

A sonata recital for viola and piano is something of a rarity, yet after hearing Paul Robyn, violist, and Victor Aller, pianist, in the Music Room of the Biltmore Hotel November 18, one could wish they might be heard more often. The two artists displayed an admirable sympathy to each other's work which resulted in excellent ensemble and a fine feeling of freedom, with fully blended instrumental tones. Their playing held a similarity of timbre, despite the dissimilarity of instruments. A Handel sonata in G minor began with a full-flowing *grave*, proceeded to a jolly *allegro*, a sarabande with much feeling, and a spirited final *allegro*. The two artists gave it a really fine reading, well schooled in every particular but avoiding pedantry.

The F minor sonata of Brahms (op. 120, No 1) was done with restraint. So many artists seem afraid to let themselves go in Brahms. The sonata hold a forthright opening in its decisive *allegro Appassionato*, and an exquisite tonal beauty pervades the *andante*. The *allegro Grazioso* in lighter vein, invariably charming, and the work concludes with a dynamic Vivace. In conclusion was an interesting suite by Ernest Bloch, which well deserves another hearing soon. It is in modern vein without being radical, for after passages approaching atonality, the composer serenely turns to definitely major progressions, ending the work conservatively on the tonic. There are interesting passages in it, however, and the contrapuntal treatment is masterly.

FEDERAL ORCHESTRA PLAYS WAGNER

As the sonata recital was short, it was possible to attend the final half of the Federal Symphony Orchestra in Trinity Auditorium. It was an all-Wagner program, directed by Gastone Usigli, under whose baton the orchestra improved in a really startling manner. Usigli is decidedly the best conductor the Federal Orchestra has had. He knew every score thoroughly, and conducted entirely from memory, giving every cue, nuance and shading with an exactitude that left the players no room for doubt. Certainly he achieved better ensemble, better attacks and far better dynamics than any of his predecessors. His interpretations were authoritative.

Ruth Howell showed a good soprano voice of appealing timbre singing with the orches-

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tra in the prelude and Love Death from Tristan, and Brünnhilde's Cry from Die Walküre. Selections from The Ring and the ever popular prelude to Die Meistersinger comprised the program.

Smallman Leads Bach Festival

A two-day Bach Festival, an annual event due to the sincere and commendably ideal efforts of John Smallman, was held November 20 and 21 under the auspices of the First Congregational Church Choir. Two afternoon and two evening sessions were given to large and enthusiastic audiences. The culmination was the concluding performance of the great B minor Mass, whose solemnity was enhanced by the magnificence of the vast cathedral. Smallman conducted with finesse and skill, retaining all the threads of performance firmly in his fingers, and the First Congregational Church Choir sang magnificently. Soloists were Blythe Taylor Burns, soprano; Thomas McGranahan, tenor; Kay Fessenden, contralto, and Frank Pursell, baritone, Clarence Kellogg was at the organ and Daisy Sinclair at the piano, reinforcing the accompaniment given by members of the Los Angeles Philharmonic Orchestra, with Sylvain Noack as concertmeister.

In the preceding afternoon session, Sylvain Noack scored emphatically in a masterly reading of the Chaconne; his violin seemed inspired. Creighton Pasmore and Victor Trerice did splendidly with the fantasy and fugue in A minor, for two pianos. The Los Angeles Junior College Concert Choir under Ralph Peterson's direction, offered the Magnificat in D, with Ruth Somerindyke, soprano; Thomas McGranahan, tenor; Frances Warren Haynes, contralto, and Eugene Pearson, baritone, as soloists.

One of the highlights of the festival was the interpretation of the concerto in C major for three claviers, in its piano arrangement by Harold Bauer, interpreted by Olga Steeb, Alice Coleman Batchelder and Lillian Steuber. The Tudor Singers sang excerpts from the Cantata No. 208, and Blythe Taylor Burns gave the Cantata for Soprano, No. 209.

One of the finest choirs to be heard was the Humana Symphony A Capella Choir from Fullerton Junior College, ably directed by Benjamin Edwards. Smallman directed the University of Southern California A Cappella Choir, and William Hartshorn led the Vermont Square Methodist Episcopal Choir. Organ recitals during the festival were given by Richard Keys Biggs, Clarence D. Kellogg and Alexander Schreiner.

Maurice Zam's Second Lecture

Another analytical concert lecture was given by Maurice Zam in the Pacific Institute Concert Hall on November 23. Works by Balfour-Gardiner, Couperin, Schubert, Ravel and Beethoven were the subjects of a particularly interesting discussion. Zam possesses the happy faculty of making his instruction enjoyable, interspersing his remarks with bits of humor and *apropos* illustrations.

Harold Bauer Impresses

Harold Bauer shone magnificently in recital in the Pasadena Community Playhouse on November 22. A Handel suite and the Beethoven sonata Appassionata formed the first portion of the program. The last portion contained shorter works by Brahms, Schumann, Debussy, Ravel and Schubert, and the program ended with the C sharp minor scherzo of Chopin. R. D. S.

Rambling Around

The Los Angeles Philharmonic Orchestra (Otto Klemperer, conductor) has contracted to give concerts in several California cities this season, including four at San Diego, January 19, February 23, March 23 and April 13; three concerts at Santa Barbara, January 12, February 9 and March 9; and two concerts at Claremont in the Pomona College Auditorium, December 15 and March 16. Tentative arrangement has also been made for the customary concerts in Pasadena. Children's programs sponsored by the woman's committee of the Philharmonic are planned for four Saturday mornings, January 9, February 6, March 6 and April 3. Pasadena is to have two children's concerts, December 4 and January 15. Two innovations this season are the provision allowing patrons of the concerts at the Philharmonic Auditorium to purchase season tickets on a basis of twenty per cent of the total cost to be paid each month until paid in full, and an arrangement at a minimum price for parking cars under cover.

* * *

The Euterpe Opera Reading Club of Los Angeles presented Massenet's Herodiade on November 24 at the Biltmore Theatre with Roland Paul, musical director, and Mrs. M. Henion Robinson at the piano. The solo roles were taken by George Reichard as John the Baptist, Margaret Messer Morris as Salome, Clemence Gifford as Herodias and Lloyd Staples as Herod. All operas presented by Euterpe are sung with English texts.

* * *

Mary Carr Moore's works were heard at Barker Brothers' Auditorium in Los Angeles on November 12 under the sponsorship of L. E. Behymer and Beatrice De Troost. Among the numbers given were a quartet for piano and strings with the composer at the piano. Dr. Moore is chairman of the advisory board of the California Society of Composers, recently organized.

* * *

Alta Turk, soprano and voice teacher formerly at the Amarillo Junior College, Amarillo, Texas., is now located in Los Angeles. For six years she was on the music faculty of Amarillo College, teaching voice and directing various choral organizations. One of these groups was declared the winner in successive contests sponsored by the Texas Federation of Music Clubs. Last year thirty picked singers under her direction fulfilled an engagement at the San Diego exposition and in the past summer another group appeared at the Centennial Exposition at Dallas, Texas.

* * *

One of the active singers in this territory is Russell Horton, tenor. His current appearances include: Huntington Park Woman's Club, November 13; Pomona Ebell Club, November 20; guest soloist with San Bernardino Symphony Orchestra (Vernon Robinson, conductor), November 25; recital of excerpts from Gilbert and Sullivan operettas at Casa Manana, La Jolla, November 26; Hollywood Woman's Club, December 2; Glendora Amphion Club, December 4; Riverside Music Association at the Mission Inn, Riverside, December 5; before the Philomath Club of Los Angeles, December 6; and in the title role Faust at San Bernardino, under the baton of Tord Benner, December 16.

* * *

Madelyn Akers, pianist-composer and organist at the Fifth Church of Christ Scientist, Hollywood, appeared in recital with Russell Horton at the Ebell Club, Pomona, Calif., on November 20, and at Mission Inn, Riverside, Calif., on December 5. In addition to playing Mr. Horton's accompaniments, Miss Akers played a group of her own compositions.

* * *

Virginia Wright-Smith, pianist of Pasadena, Calif., played a recital on November 17 at Marengo Auditorium, South Pasadena, in aid of the child welfare fund of the parent-teachers' association. Miss Wright-Smith is an artist pupil of C. Purves-Smith of Pasadena.

* * *

The Cecilian Singers, directed by John Smallman, will give their winter concert at the Wilshire Ebell Club on December 7. Twice yearly for the past ten years the Cecilians have presented a concert. Vocal soloists are Frances Warren Haynes and Margaret Mathisen. Assisting will be an instrumental group composed of harp, violins, viola, cello, flute and piano. Daisy Sinclair, assistant to Mr. Smallman, is at the piano.

* * *

The Long Beach Chamber Music Society opened its season on November 24 with the eight-year-old violinist, Camilla Wicks, as soloist, making her debut in Mozart's fourth concerto to the accompaniment of the Chamber Music group.

* * *

Mary Carr Moore, composer, and Ida Gunnell, soprano, appeared before the Monday Night Music and Art Club, South Pasadena, Calif., on November 23. The program consisted of the compositions of Mrs. Moore sung by Miss Gunnell, after which Mrs. Moore gave a talk on American Music.

* * *

Lucy Van De Mark, dramatic soprano, will be presented in recital by L. E. Behymer, on December 17. Though Miss Van De Mark is a native American and is known all over the country, she has appeared as concert artist and soloist with symphony orchestras in Berlin, Paris, London, and many other important centers of Europe. Her voice has been heard in radio also in her home country. Miss Van De Mark is particularly noted for her singing of German Lieder, which will make up a portion of her program on December 17.

* * *

Ida Gunnell, soprano and vocal teacher, presented her pupil, Patty Robbins, fifteen-year-old coloratura soprano, at the meeting of the North Hollywood Business and Professional Women on November 27. Miss Gunnell appeared as soloist at the regular monthly concert given at the Community Methodist Church, North Hollywood on November 29.

* * *

Laura Nemeth Saunders was heard on the Park Board Concert Sunday afternoon, November 15, which was also broadcast over KNX. An aria from Cavalleria Rusticana was her first selection, followed by two concert songs, April's a Liar! and June Comes in Bridal Gown, by her husband, Richard Drake Saunders, Musical Courier correspondent, who supplied the piano accompaniments for the occasion. Rest, by Samoiloff, and several German Lieder completed the program. Claudio Frigerio gave a number of Italian song classics on the program, and the instrumental portion was supplied by Helene Harrison's Concert Ensemble.

* * *

Honored by the Government of France, Max Steiner, musical director of Selznick International Pictures, has received official notification that he has been made an Officier d'Academie. The award was made for the composer's life-long devotion to the interests of a greater modern music. Last year Mr. Steiner won the award of the Academy of Motion Picture Arts and Sciences and is being mentioned prominently as slated again to win this honor. Some of the pictures for which he has composed scores are The Charge of the Light Brigade, Lost Horizon, Green Light and The Garden of Allah. He is at present working on A Star Is Born. C. D. K.

MARJORIE MONKS,

will appear as one of the soloists with the New York Light Opera Guild in a Variety Concert of Operatic Gems at the Pythian Temple Auditorium, New York, December 9. She appeared in the role of Filippa in the Guild's production of The Fencing Master last season. Miss Monks is an artist-pupil of John Hand. (Photo by Grace Voss.)

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REVIEWED BY LEONARD LIEBLING

FOR VOICE AND PIANO

The Clarendon Aria Books; The Clarendon Classical Song Books; edited by W. Gillies Whittaker, Herbert Wiseman, and J. Wishart.

These opening volumes are the first in a series graded according to difficulty. Following the present couple of books, there are to be others for boys and girls.

The Classical Song Book runs from ancient English composers, through Bach, Handel, Haydn, Mozart, Schubert and Schumann, to Brahms. (Feldeinsamkeit.) The Aria Book includes samples of Purcell, Bach, Handel, Marcello, Gluck, Haydn, and Mozart. Each book is issued in three editions: Piano, Melody, and Sol-fa (1) "with Voice Parts, Staff Sol-fa Notations, and Piano Accompaniment," (2) "Voice Parts in Staff Notation and Words," (3) "Containing the Voice Parts in Sol-fa Notation and Words."

The small print of some of the music makes arduous reading, and the Sol-fa Notations will seem easy only to those who have studied that system. Designed for studio and classroom use, the series shows practical purpose. (Oxford University Press; Carl Fischer, Inc., New York.)

Fünf Lieder (Five Songs) opus 102, with piano accompaniment; by **Paul Graener.**

Excellent writing, mostly in the established German Lied style, with predominant influences of Schumann, Brahms, and Strauss. The songs rise to no compelling emotional heights, but move tastefully and agreeably along conventional lines, with accompaniments not at all difficult. The poems are by modern Germans. (Ed. Bote. & G. Bock, Berlin).

BOOK

From Plymouth Rock to Tin Pan Alley; by Edwin N. C. Barnes.

Under the foregoing provocative title, this neat, tiny brochure of 22 pages, offers a terse survey of the history of American music. The text is the contents of a lecture delivered by the author, who explains that because his talk was only one hour in duration, he found it necessary to make some omissions of names, facts, and phases.

Mr. Barnes summarizes a 300-year period, beginning with the psalm tune era in American music. In 1731 came our first recorded public concert, in Boston. Then follow the Ballad Opera days, Francis Hopkinson's rise in the pre-Revolutionary and ensuing time. Choral Societies were founded, and New Orleans led off with regular opera performances in 1810, New York, Philadelphia, Baltimore and Charleston also falling into line shortly thereafter. The later hymn vogue, "singing schools," and folksongs are discussed. Native concert and opera composers appear, flanked by American performers. Stephen Foster, Sousa, DeKoven, Herbert, Friml, Kern, Romberg, Gershwin, and others receive mention in the lighter field. European, Indian and Negro influences are succinctly analyzed. The serious modern school lists Carpenter, Cadman, Gilbert, Hadley, Parker, Ruggles, Powell, Griffes, Whithorne, Taylor, Bloch, Hanson, Ornstein, Sowerby, Eichheim, Copland to cite only a few. Women composers also get their due.

Mr. Barnes' pages, *multum in parvo,* make useful reference reading. (Music Education Publication, Washington, D. C.)

FOR PIANO SOLO

Three Visions: for piano solo; by William Grant Still.

Dark Horseman, Summerland, Radiant Pinnacle, are the trio comprising the set. Still, colored composer, best known for music atmospheric of his race, leaves that field in these pieces, and speaks in the tonal idiom of Europe, with modernistic dialect and influences prompted by Debussy and Ravel, and an occasional older echo of Grieg.

The music is sensitive and well made, harmonically resourceful, and with discernible melodic line, but does not give a complete impression of spontaneity. Rhythmic command and ability to "color" on the keys, are required from the player who desires to show these *morceaux* at their best. (J. Fischer & Bro., New York.)

Reviewed by R. M. Kerr

Book

Aural Harmony (Revised); by Franklin W. Robinson.

In a foreword, the author states that he has been led to give "a more comprehensive exposition" of his original system of teaching harmony through the sense of hearing because "students have come to realize that the interpretation of music is concerned more with intellectual capacity than with emotional reaction." They, therefore, "realize that to comprehend the underlying meaning of great musical compositions, they must be equipped with a musical theory which not only answers *how* these great works were constructed, but also specifies *why* the composer used the specific tonal relationships of which his inspired works are composed." It was doubtless natural that Mr. Robinson, after some years of working with this system of aural harmony at the Institute of Musical Art, New York, and privately, should have found possibilities for making a wider application of it. In general, the present volume follows the course of his preceding ones but combines two volumes into one. Part I includes extensive discussions of diatonic harmony. Subjects considered are a classification of tonal material into four subdivisions; the derivation of root-tones of the major scale and the triads they form; derivation of the harmonic series; the melodic law of tonality; seventeen major scales; primary triads on formation of the musical phrase; tonality, metre and rhythm in the phrase; inversion of primary triads and the dynamic V triad; secondary triads of the major mode; modulation, using major keys to form a double period; the minor mode; derivation of the minor scales—modulation using the minor mode; secondary seventh chords of major and minor modes; modulation; inharmonic tones; musical accompaniment and melody; discussion of diatonic harmony.

In Part II, Mr. Robinson takes up the more complicated subject of chromatic harmony. But so patiently and excellently has the groundword been laid in the opening half of the book that it is possible to do this in relatively fewer pages. It is unnecessary to summarize here the various discussions of chromatically altered chords. It is possible that the author has been led to amplify his discusion because of the vast extension of dissonance in modern composition. His book abounds in musical illustrations, and occasionally in intimate pieces of advice to the young composer. In his final chapter, he stresses the fact that various chromatically altered chords "possess distinct emotional qualities" when used in cadences. And he gives this sound counsel to the tyro: "Do not modulate for the sake of varying the key. Variety for variety's sake has never been a principle of art. There is never a true and valid indication of beauty without a purposeful use of the medium by which the art form is expressed."

In sum, the Robinson harmonic method, entirely original in approach and the result of practical experience in directing the efforts of musical youth, is one of the most interesting, thorough and ingenious that we know. It is, to be sure—as is most theoretical study—involved in much terminology, but a wholesome correlation with the first-hand evidence of the ear, and the connection of this in turn with the emotional states produced in the listener, keep it in contact with the actual world of sound. For young composers about to enter the thorny path of composition as practised today, it would conceivably give a greater sensitivity to the material with which they work. Practice books containing exercises are issued separately. (Hill-Coleman, New York.)

For String Orchestra

Juilliard Intermediate Series of Music for String Orchestra, with piano (ad lib.); selected and edited by Albert Stoessel.

Exquisite airs from classic operas of an earlier era are embodied in the first two of three publications recently issued in this series. From Lully's little-known Armide et Renaud, Mr. Stoessel has drawn a suite of instrumental pieces—five delightful and simple numbers bearing the titles *ouverture, entreé, menuet, air,* and *rondeau.* These are vigorous and tuneful, quite disarming in their unpretentious charm. There is also a suite from Purcell's Dido and Aeneas, including the overure; Triumphing Dance; chorus "With drooping wings"; Witches' Dance, and Sailors' Hornpipe. This seizes upon some of the salient and vivid descriptive moments of the noble score. It is, of course, the object of the arranger to provide unexacting music for school orchestras of moderate advancement, and he has chosen material not only practical but of excelling musical quality. The final issue in the series is a *toccata* and *bergamasca* from Frescobaldi's Fiori Musicali, dance forms having the mournful grace and haunting sweetness of this richly individual composer. All the scores have parts for the usual five stringed instruments, and

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have detachable parts for these in addition to the conductor's score. A rich garnering from little frequented lanes of the musical past, worthy of wide use. (G. Schirmer, Inc., New York.)

Fantasia on Greensleeves; by R. Vaughan Williams; adapted from the opera Sir John in Love; arranged for string orchestra and harp (or piano), with one or two optional flutes, by Ralph Greaves.

Greensleeves, a traditional English love song which dates from the Tudor period or earlier, was used as a motif in Williams' opera employing folk material. Here it is torn from its context and specially arranged. The flute solo, which adds something in atmosphere to the charming old work, may be played by a violin. The harp is assigned some important bits of background, but most of the melody is carried by the strings. An exquisite *morceau,* with a sprightly dance rhythm if also a touch of melancholy such as characterized much music of the period. The work is also issued as a song with piano accompaniment. (Oxford University Press, London and New York.)

For Violin and Piano

Hebrew Dance and **Hebrew Lullaby;** for violin and piano by Joseph Achron; edited by Jascha Heifetz.

Heifetz has added his authoritative touch to these two folk-pieces, which have a sensuous and melancholy charm. Both are based on traditional themes, which, however, are considerably elaborated. The Lullaby is marked "very tender and dreamy" and may be played *con sordino* if desired. There is a *glissando* near the close, of fairly exacting nature, but the piece as a whole is simple and tuneful. The Dance is a much more elaborate affair with trills and passage work in the upper reaches, written in vigorous rhythmic style and with some grating harmonies to add piquancy. It is recommended to players of fairly advanced attainments as a colorful work with which to vary the final groups. (Carl Fischer, Inc., New York.)

For Flute Solo

Miniature Concert Repertoire for Flute, with piano accompaniment; by Quinto Maganini.

Four little teaching pieces for the flute, each worth while in its musical substance apart from any pedagogical purpose. The titles are Evening Bells, Clouds and the Moon, Titania's Wedding March, and Biskra (an Algerian Serenade.) Evening Bells reproduces their rhythm by means of a simple melodic subject. Clouds and the Moon makes use of an old French song, the Wedding March is a simple and piquant little piece suggesting a doll's nuptial party, and the final number has interesting percussive effects reminiscent of muted drums in the piano accompaniment. Published separately, each is accompanied by a brief editorial note. (Carl Fischer, Inc., New York.)

For Double Keyboard Piano

Toccata e Fuga, by Bach; **Chaconne,** by Handel.

Grand Rondeau, op. 107, by Schubert.

Preludio, Chaconne, by Bach.

Technical Exercises for the Emanuel Moor Double Keyboard Piano; by Winifred Christie.

It is good news for the growing number of performers on the Moor Double Keyboard Piano that the literature for this unique instrument is rapidly being extended. That these adaptations of classic works have been especially made for it, and published by the Universal Edition of Vienna, shows that the piano whose manuals may be coupled or released at will by the use of a foot pedal is arousing general interest in Europe as well as the United States.

It is the great advantage of the Moor piano that octave passages—long considered especially exacting—may be executed like single notes on the lower keyboard, and the octave will be automatically reproduced on the upper board so long as the pedal is depressed. Numerous technical details of fingering are made simpler, as the stretch of hand required to move forward onto the upper manual is less than in playing widely-extended chords on a single keyboard. Also, an intermediate level between the two boards offers an arrangement of black and white keys on the same level, so that it is possible to take a sweeping chromatic *glissando* without effort.

These technical features of the piano offer opportunities for greatly enriching the harmonic effect of certain celebrated works. In Bach's music, for example, it is possible to stress or subordinate the various voices of the polyphony, at the same time that greater sonority, mass and richness may be given to the climactic pages of mighty fugues and related forms. A striking example of this is found in the arrangement of the violin chaconne, one of new issues for the Moor piano which should be of especial interest to pianists. It is notable that, in effectiveness, these Bach transcriptions far exceed the famous Busoni ones for single keyboard. In the case of the works originally written for the organ, the sonorities approach much more nearly to the original. In modern works, too, there are possible interesting color effects, *glissandi,* enlarged sonorities, with added richness of overtones.

Of interest is the series of exercises which Miss Christie, foremost exponent of the Moor piano and noted recital artist, has devised. Expert use of the piano requires a certain facility in moving from one manual to the other, though this is apparently not difficult to acquire, as organists constantly make use of much the same procedure. The exercises are of fascinating interest, moreover, for those who welcome an entirely new mechanical principle in piano performance, in which the hand acquires a new dimension (forward and back) in addition to those already familiar (raising and lowering, and sidewise extension.) (Universal Edition, Vienna; Associated Music Publishers, Inc., New York.)

For Violin, Cello and Piano

Polka from String Quartet by Sokoloff, Glazounoff and Liadoff; arranged for piano, violin and cello by Kuznetzov.

A genial, rippling melodic subject is a feature of this tuneful excerpt from a quartet written in collaboration by three Slavic composers, two of whom are famous (apparently one of those "stunts" in which the Russian Five set an example). This is a playable and attractive work with folk coloring, suitable for informal chamber music groups as well as professional piano trios. (State Publishing House, Moscow; sole American representatives, Affiliated Music Corp., New York.)

Por Piano Solo

Three Pieces and Two Dances, by Alexander Mossolov.

The composer of the controversial Soviet Iron Foundry for orchestra is represented by some fragmentary and rather puzzling little pieces for piano. They have pronounced originality in a rhythmic sense, but whether by satirical intent or not, also contain certain passages suggestive of salon music. This impish, somewhat cryptic series of brief numbers would no doubt offer interest to a modern audience, though the content is slight. (State Publishing House, Moscow; sole, American representative, Affiliated Music Corp., New York.)

For Orchestra

Music for a Scene from Shelley, by Samuel Barber.

A score by a recent winner of the Pulitzer Prize and Fellow at the American Academy in Rome. Illustrative of a passage in Prometheus Unbound, the music is reticent, imaginative and skillfully scored. A large orchestra is employed to sound this tasteful and luminously woven music, picturing "sounds in the air which speak the love of all . . . beings," but the work is a short one. Performed by the New York Philharmonic Orchestra, 1935-6. (G. Schirmer, Inc., New York.)

Songs

Exile and **Lay My Heart on Marble,** by Wintter Watts.

Two new songs by a sensitive American composer. Mr. Watts provides not only music but lyrics as well, and these have the intensity of effect and the somewhat cryptic quality which accompany some of his best known work.

Exile has an accompanying figure in the piano part which suggests a serenade, while the vocal part has an occasional triplet figure. Its lilt is subtly cadenced and harmonized. It is the plaint of one banished from a home country that he loves, and the song is addressed to a "little bird-cloud" in the darkening sky with the final words expressing a longing for rest. The vocal range is an octave from F.

Lay My Heart on Marble is marked *"appassionato, ma poco a poco più tranquillo."* The opening is *pp,* the voice moving *"con moto languido"* along a simple melodic pattern, while the accompaniment maintains tension by means of rapid arpeggio figures. The close has a marked climax, in which the singer protests passionately that even if his heart is burnt by the cruel loved one, there would still be found on it "your graven name." A most effective concert song, of broad sweep and many emotional possibilities. Vocal range, E to E flat. (Galaxy Music Corp., New York.)

Two Songs, by Edith E. Braun.

A Winter Night Idyll and The Sea Has Covered Her Face are simple and musicianly settings of expressive nature poems, the first by Bettie F. Holmes, the second by Mary Morris Duane. The songs are dedicated, respectively, to Rose Bampton and Mary Louise Bok. (G. Schirmer, Inc., New York.)

Gladness, by Harriet Ware; poem by Jean Wilde Wadley.

Rapturous and simple, the sort of work that a woman vocalist of spontaneous expressive powers could make effective, is this little song of Miss Ware's, narrating the joy felt by the singer at the return of a loved one. The vocal range is from C to D. (G. Schirmer, Inc., New York.)

If You Only Knew, and **Let My Song Fill Your Heart,** by Ernest Charles.

Two effective songs by a prolific American composer who numbers many successes among his output. The first is a lilting but sincere love song with considerable aptness in the fitting of words to melody. The second is a sensuous Viennese waltz that has definite possibilities as a popular number, especially for radio use. (G. Schirmer, Inc., New York.)

Sacred Song

Breath of God, by Mary Turner Salter; words by the Rev. Edwin Hatch.

A devotional song of earnest nature and broadly conceived structure. It has a fine melodic flow and would prove effective for a church singer of eloquent powers. Published in high version (F to G) and low (C to D). (G. Schirmer, Inc., New York.)

For Three-part Women's Chorus

Beautiful Sky (Cielito Lindo), Mexican folk-song, arranged by Edward Harris; English words adapted by Wilbur Weeks.

One of the most popular of Mexican airs, already known to the country through much radio use, has been cast in the form of a part-song by Mr. Harris. It has a slow waltz lilt and Spanish coloring that suggest a serenade. (J. Fischer & Bro., New York.)

An Annapolis Lullaby, by Gustav Klemm; words by Robert Garland.

This number has nothing to do with the U. S. Naval Academy but is the croon supposedly sung by a Negro mother to her baby. A dash of dialect in the words and a tuneful, diatonic melody help to make a pleasing light work. Arranged also for four-part male and mixed choruses. (J. Fischer & Bro., New York.)

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NEW YORK DECEMBER 5, 1936 No. 2915

Absorbed as it is with intense general problems, the world nevertheless would not object to receiving a new great piano or violin concerto.

—o—

There is hope for the artistic future of radio in America. It redeems its usual six days of musical inanity with a number of representative symphony programs on the Sabbath.

—o—

Radio revelations; "when the lights are dim and law," sang the lady last Sunday on WABC; "Perpetuum Mobile by 'Reiss'" said the announcer on WJZ; and "Monseer de Lanoox" (de Lanux) came from the announcer of WABC. The educational possibilities of radio do not seem to reach those who demonstrate it.

—o—

No longer is the ancient sonata to be maligned as outmoded. A silversmith firm (Reed & Barton) in New York, announces a new flat silver set entitled Sonata. The advertising says that the motif of the design "brings a fresh rhythm into fine sterling," and "thrills your fingers with its exquisite balance." Sonata Paletique, as it were.

—o—

Kreisler Is Right

Fritz Kreisler, interviewed by San Francisco reporters recently, told them, among other things, that he regards radio as having a disastrous effect on music as a profession.

Of course, Kreisler means the serious musical profession, and is referring to its artistic aspects, and not to the matter of financial returns.

He points out that a radio performance is often changed in tone quality and volume by the man in the control room; that listeners become blasé through having the best music made too easily obtainable ("those who pay for tickets to a concert and make an effort to attend a recital in a hall, have made some sort of sacrifice however small; radio's constant inundation of music in the home tends to cheapen it"); and that "'I bid three spades' is no proper accompaniment to a Toscanini broadcast."

Kreisler himself has so far refused to play over the air, and it is doubtful whether he ever intends to do so, therefore his opinions may be looked upon as sincere, for certainly he could command an enormous price from commercial sponsors.

What the violinist did not say, however, is that even the most competent performers do not always play, sing, and conduct the best music, and are led to such lapses of taste by stupid sponsors and advertising agencies which seem to think that the radio public will only accept great compositions when the program is interspersed with a more or less generous contribution of trash.

It cannot be denied that what Kreisler remarks about the falling off in attendance at concerts (he specifies that he means not the few that always draw, but the rank and file) is absolutely true. On the other hand, that rank and file were pushed out of activity originally by the depression, and some of them are finding at least a limited income from the radio.

In the end, radio is no more likely to destroy concert attendance altogether, than it was destroyed by the phonograph, which had been making music in the homes long before it was brought there through broadcasting.

Personality means much to auditors, and in the case of eminent artists, the music-loving public will permanently like to see as well as hear them. That applies to no one more strongly than to Kreisler himself.

—o—

Exit German Criticism

Germany will, in the immediate future, be a paradise for musical mediocrity. For by a decree issued on November 27 by the omnipotent Dr. Joseph Goebbels, Minister of Propaganda, critics in all fields of art, on the radio and platform as well is in print, will in no part of the Reich be permitted either to praise or to blame, but only to give a "description" of the matter in hand.

To be sure, a critic who is not permitted to criticize is something of a contradiction in terms. But all that has been taken care of, by simply changing the titles of these gentlemen. They will henceforth be known as "artistic observers."

Perhaps the change will not be so drastic as it seems to the rest of the world, for those functionaries who occupy newspaper posts at the present time in Germany—many of the best writers are no longer in the country—have for some time been extremely chary about uttering opinions contrary to those held by the political powers. It will be remembered that one Berlin music critic who ventured to praise a work by Stravinsky a season or two ago was removed from his post as one not qualified to instruct the minds of National Socialists.

But this degree of docility was, apparently, not enough. Said Dr. Goebbels, as quoted in a Berlin dispatch to the New York Times:

"We employed every means to bring the critics to their sole and proper rôle of art observation, giving them with it the possibility of continued existence. All these efforts have failed. It sometimes looked as if all the scolds who could no longer exercise their faculties in other fields centered on the arts.

"We had to call a halt. I therefore found it necessary in the decree announced today to forbid all criticism and replace it with art observation or art description. That does not mean the limitation of free expression of opinion." [Provided, of course, one did not praise or blame anything.—ED.]

"We have often experienced in Berlin the spectacle of 22 and 23 year old boys taking 40 or 50 year old artists to task without being able to show a sign of technical knowledge. They will now learn to describe art work. That is also difficult and it must be learned. If a critic feels himself capable of more than that, we are looking for capacities in many artistic fields and he is welcome to undertake positive work."

The propaganda chief suggested that if any critic did not like the decree, he could "go and write a book for himself." But whether it would have any likelihood of publication is open to grave doubt. Meanwhile, the lines are to be drawn tighter in excluding such rash scribes as have too independent a point of view from posts on German publications. It is decreed that every art and editorial worker must have a special permit from the Reich Cultural Chamber and from the Reich Press Chamber, must be thirty years old and must have undergone certain previous training.

The German musician is also to be schooled in his duty to the State. "Today's German artist," said Dr. Goebbels, according to cabled reports, "is a serious and industrious being wholly awake in heart and soul to our national political existence. In separate chambers of the Reich Cultural Chamber he is trained to accept discipline and feel *esprit de corps* and professional pride."

The drastic provisions contained in this new decree are somewhat dismaying in their possible effect on art. There will be no such distinctions as good and bad music, poor and competent technical equipment, performances that are excellent or the reverse. A parallel in the United States would be a state of affairs in which all political parties but one were banned, and the charm and witchery of Mme. So-and-so's coloratura were assayed solely on the grounds of whether she was a staunch New Dealer. Similarly, Mr. Thingumbob's tone-poem would be simply "described," with perhaps a parenthetical bit of laudation because he had not a single non-Aryan ancestor.

It might be a bit confusing to the artists as to whether they were good or terrible, whether they were progressing or retrogressing in their work. And prima donnas would lack the sweet consolation of reading the "knocks" dealt out to their rivals' shortcomings. But, on the other hand, no one would ever be instructed as to their own faults. This ought to make it possible for a pleasant time to be had by all. Even the critics might enjoy, for a change, being relieved of the necessity to beware of insulting letters and challenges to duels from keyboard artists who felt that their merits had been maligned.

However, the thought occurs that perhaps Dr. Goebbels did not go far enough in his laudable reforms. Even the most prejudiced soul must agree that the term "observers" is well chosen for his new type of commentators on melodic doings. But why did he not have the heart to make a clean break with the past and take the hated word "art" out of the description of their functions? Just "observers" would be so much more scientific.

—o—

Uniting the Americas

The present political *rapprochement* between the countries of North, Central and South America, through the Buenos Aires Conference, attended by President Roosevelt and Secretary of State Hull, has a parallel in the artistic bond which has been forged in the last few years between musicians of these various nations.

The Pan-American Union in Washington has been the scene of numerous concerts presenting music by Latin American composers. And a larger representation of advance guard music by leading figures of South America has found a place on concert programs in the United States through the efforts of the League of Composers, Pan-American Association of Composers and other organizations. There has been an exchange of artists between North America and her sister republics to the southward, typified by such events as the guest appearance of Carlos Chavez as conductor in this country. Conductors have carried the music of both the Northern and Southern American hemispheres to Europe.

In the coming summer the movement is to be crowned by a large-scale Festival of Pan-American Chamber Music, to be held in Mexico, D. F., July 13 to 26, under the sponsorship of Mrs. Elizabeth Sprague Coolidge. The programs, under the musical direction of Mr. Chavez, will enlist contributions by the Coolidge Quartet of the United States, the Ruvalcaba Quartet of Mexico, the Orquesta Mexicana, and individual artists. Among the composers whose works will be heard are Walter Piston, John Alden Carpenter, Roy Harris, Roger Sessions, Aaron Copland and Edward Burlingame Hill, of the United States; Ponce, Revueltas, Sandi, Ayala and Chavez, of Mexico; Roldan, of Cuba; Villa-Lobos, of Brazil; Castro, of Argentina; and composers of Peru and Chile, as well as some older classics and modern scores.

In connection with this festival a prize is being offered for a chamber music work, and both the winning score and that receiving honorable mention will be performed. The folk music of the American hemisphere, notably the Indian native examples, is to share in the program.

At a time when an effort is being made to secure and maintain the strongest feelings of friendship between the various nations of the New World, with the object of setting an example in peaceful relations to a Europe torn between conflicting national ambitions, the contribution that an interchange of art can make to this cause is of high importance.

It is not to be expected that the holding of a music festival will automatically solve all the economic and political problems that face the nations on this side of the globe. But every possible bond than can serve to link the cultures and the ways of thought of the English-, Spanish- and Portuguese-speaking peoples, who live here in such close proximity, should be called upon to exert a unifying force. And music, the one language which overrides all boundaries and speaks to all races without need of an interpreter, is ideally fitted to carry the message and promote the ideal of the "Good Neighbor."

VARIATIONS

By Leonard Liebling

The late Ernestine Schuman-Heink, "darling of the army," as she was always, remained a pacifist until the day of her death. Shortly before her passing, she wrote an article for Good Housekeeping (November) and marked copies of it should be sent abroad to those political leaders who are shaking the peace of Europe at this moment.

Mme. Schuman-Heink titled her article, So They're Talking War Again, and she wrote:

They said there would never be another war—eighteen years ago, when the world was running red with blood, and echoing with the sobs and prayers of broken-hearted women. That was a war to end war, they said; it was so terrible that no one would ever dare to start another. And finally it ended—and we took up the task of mending the loss and ruin and suffering it had caused.

Eighteen years! Mother Earth has not had time to spread a green cloak over all the shell-torn fields; many hearthstones still lie broken and shattered. Soldiers who fought that last "war to end wars" still live with shattered brains and bodies for which there will never be any healing. And for each of these living dead, as for each of the blessed dead, there is a broken home, a broken heart.

And they are talking war again!

No woman on earth hates war more than I hate it—for I have not only known the grief of every mother who has had sons go down to death on the battlefield, but I have endured the agony of seeing my family divided, my boys fighting each other, fighting to kill—one with the country of my birth, four with this country, which I love more than I ever loved my homeland. And I say to you—I who know, I who am called the Mother of the American Legion—that war is the greatest curse on earth. From it nothing, anywhere, is safe.

We must stop this thing—we women. For it is men, not women, who make war. There would never be a war if it was left to women to start it, for all women want the world to be a nice place for little children, and there is no place nice for little children in war.

First of all we women should demand that only with our consent shall a country take our fathers and our husbands and our brothers and our sons from us and send them into a hell that is more than humans can bear to think of.

Next we ought to insist that our country be prepared for war—prepared so well that nobody would dare to attack us. We are a rich country; we can be sufficient to ourselves. We do not wish to offend any other. Only we ask that they leave us in peace. But we should be so thoughtful of our position that if any one set foot across our boundaries, we could take our part.

We should have trained officers, too. You can't learn to make a war in three months. God knows how many thousands of our boys died in the first months of that last war because neither officers nor men were prepared. I want my country to have the finest and biggest defense army on earth. If airplanes are the thing that will win if we are forced into another war, let's have more airplanes than any one else—and better ones!

And another thing, I'd make the world realize what war does to men—the broken bodies, the blinded eyes, the groping wits. The public sees only the men who look nice, on parades and at the big war hospitals; but when you go through the doors marked "No Admittance," you see different sights. Those are the doors I go through when I visit the hospitals—and I never announce my coming. Oh, God, what horrors a war can cause! Worst of all the horrors to me is the shell-shocked—men who are healthy, strong animals. They look at you—they listen to you—but in their eyes there is no life. The thing that makes a human soul is gone from them.

Armistice Day comes, and I hear people planning for a holiday. And there will be parades, and the bands will play, and we shall cheer and praise and applaud. But on Armistice Day there should be no rejoicing, no celebration. We should bow our heads in prayer to God, humbly asking that never again shall this thing of war come back.

I am old now—I was not exactly young in the last war—but I would go through every bit of sorrow and struggle again to march in a great crusade against war. In war every drop of my blood is my country's. There is nothing she could ask of me that I would not do. But, oh, how much more gladly would I shed my blood to buy peace for her—peace to all eternity. God give us women the strength and the determination to rid our country forever of this threat to our beloved sons and daughters!

* * *

Edward Prime-Stevenson, one of the eminent New York music critics of a bygone day, is here on a visit from his retirement in Florence, Italy. He says that he shall return there in May, "contingent upon the status, or rather non-status of Continental Europe next Spring. The Spanish Tragedy—in a sense that Cid never dreamed—seems so increasingly gangrenous from day to day that one may be expatriated in 1937 much beyond any present fixtures of dates."

Mr. Stevenson lunched last week with one of his former colleagues, William J. Henderson, and tells of him: "How brilliantly do his years become him, and he becomes them. He is not only the veteran of a grand Old Guard, critically considered, but veritably its standard-bearer, and I think, the sole personality meriting such precious, invaluable recognition of a master-mind and hand in aesthetic judgments."

* * *

In René Devries' Chicago letter on another page, you will read a critical review of the operatic reentry there, of Mme. Galli-Curci, emerged from retirement after her goitre operation last year. It was a thrilling moment when she made her first appearance in Rodolfo's garret. A vast audience applauded her to the echo; the ovation grew and grew, lasting several minutes while the singer plainly tried to control her emotion. The tribute was one of love for the woman, and hope for the singer. The crowd had come not to witness a failure, but to help in a triumph. An American audience remains the friendliest and fairest in the world.

* * *

President Angell, of Yale University, urges that "diligent search be made for geniuses, of which the world is sadly in need."

Even a little questioning of musicians would bring to light an amazing number of geniuses, and by their own admission.

* * *

A German resident in England recently received a letter from Leipsic, giving some of the latest news of the town. It contained this sentence: "Mr. Mendelssohn, who used to live between Mr. Mozart and Mr. Beethoven in front of the Gewandhaus, has moved away, destination unknown." Translated into ordinary language, this means that the statue of Felix Mendelssohn, the founder of the Leipsic Conservatory, and one of the first conductors of the Gewandhaus Orchestra, who occupied the place of honor in front of Leipsic's famous concert hall, has been removed by order of the Nazi authorities despite protests made by the Mayor and City Council. Being "non-Aryan," Mendelssohn's effigy is not worthy to stand in the place which very largely owes its musical importance to him!

* * *

Which reminds me that the Nazis are Aryanizing their language completely, and concert vocalists might well fear lest some German modern Lieder composer include in his text, the new word, *bezüglichkeitsanschauungsgesetz.*

* * *

The collected works of Bruckner are being published by the Musikwissenschaftlicher Verlag, of Vienna and Leipsic. The same house is issuing also the posthumous compositions of Hugo Wolf. War clouds do not seem to dim the serious propagation of music in some circles of Central Europe.

* * *

The balance of these paragraphs were jotted down during leisure seconds in Chicago last week:

* * *

At the Lake Shore Drive Hotel, there was a musicale given by the Russian Trio, Nina Mesirow, piano, Enno Bolognini, violin, and Michael Wilkimorsky, cello. The program had trios by Brahms and Rachmaninoff, played with exceptional insight and finesse. Virginia Sheriff and other musical enthusiasts are sponsors for the organization, and arranged engagements which have netted a sum sufficient to enable the Trio to give a New York concert at Town Hall later this season.

* * *

Evans and Salter were both in large evidence here for several days, and no wonder, for last week they had to look after five of their artists, all appearing here within a few days of one another—Martini, Tibbett, Jepson, Antoine and Galli-Curci.

* * *

Adolph Mühlmann, Metropolitan Opera basso of former years, has lost none of his vim, even though his hair is the color of snow. He felt sad, he said, to see how few of his erstwhile colleagues are left at the old lyrical temple. Mühlmann is a successful vocal teacher here.

* * *

Gennaro Papi, just in from the Pacific Coast, was stopped every few feet on the Lake front, to shake hands with local admirers. He revealed to this eager reporter where the best spaghetti could be had in Chicago.

* * *

Fritz Reiner and his animated Frauchen, were other passers through. "I've been doing so much traveling in trains this season," he related, "that when I get home in New York, I'll probably be jumping out of bed the first night, poking my head out of the window, and yelling, 'What place is this?'"

While I am typing these lines, I can hear someone in a neighboring room at the Congress Hotel, practising passages from the Mignon Polonaise. Must be either Galli-Curci or Josephine Antoine, both of the Civic Opera.

* * *

American daily journalism is the same all over this musical land. Two of the local papers had meagre reports of an important recital, but the one carried a column account about a Budapest jackanapes who challenged nine men to fight duels with him in one day; and the other devoted three-quarters of a column to an article the gist of which was, that the larger the turkey, the fewer minutes per pound is required for the cooking.

* * *

I saw no one who was busier than René Devries. The only long interviews I could get with him were at breakfast. We were having that meal in the Pine Room at the Congress Hotel, when Nino Martini stopped at the table, and sang out, "Big conference, eh?" "No," I told him, "Devries is trying to get me to advertise in the Musical Courier, just to keep himself in practise."

* * *

René's father, Herman, still is the vital and respected music critic of the Chicago American. It was a pleasure to greet Mr. and Mrs. Devries, Sr., at the Civic Opera House, and to hear his trenchant observations on the performance.

* * *

Armand Tokatyan, singing Rodolfo, in Boheme, did what a local singer called "a swell job," an opinion quite to my way of thinking. The tenor had a rousing individual reception after the third act.

* * *

M. B. H. calls attention to a newspaper item (no name or date given) which reports that a Chicago woman, Mrs. Minnie Arndt, secured a divorce from her husband because he struck her with a trombone. "No doubt," adds M. B. H., "she heard 'the music go round and around.'"

* * *

Mischa Elman is here to play at a Sears Roebuck radio broadcast. Emil Ludwig is here to lecture. An elevator boy pointed out the writer to me, and said, "That's Ludwig Elman, the great violinist."

* * *

Glenn Dillard Gunn, director of the Chicago Conservatory, lunched me at the Cliff Dwellers' Club, and we had a great time going over what we both looked upon as the "good old days" of "the grand manner" in piano playing. We agreed, too, that there is some superb keyboard art in evidence even in this utilitarian period.

* * *

Carl D. Kinsey, flying here from New York, tarried a few hours on his aerial way to Kansas City and Los Angeles. He has become a rabid Californian, and is confident about the great musical activities in development there.

* * *

Maurice Rosenfeld and Felix Borowski came to greet ye editor just before his address at the Auditorium, and gave him assurance that he had at least two sympathetic friends among the listeners.

* * *

A visit to valued Rudolph Ganz, head of the Chicago Musical College, was prevented by premature departure for New York, and so I could not tell him that I had used his clever piano piece, Chickens, at a talk given before the Rotary Club in Cleveland, Ohio.

* * *

Radie Britain, I would like to say, is one of our thoroughly gifted and craftsmanlike American composers. I heard her new Rhapsodic Phantasia (just finished) for piano and orchestra, and discovered it to be a virile and warm-blooded piece of writing, plentifully melodic, smooth in idiom, and mounting to several irresistible climaxes. Altogether, an opus that should be programmed by the major orchestras. It was played for me on two pianos, with the composer accompanying, and Elizabeth Mortiz doing the solo part. She is a real virtuosa, of finish and power, with keen musical instinct and decided individuality.

* * *

I was allowed to be a behind-the-scenes peeper during the Barber of Seville performance at the Civic Opera. Enjoying the comedy with me, were Paul Longone, the impresario, and Desire Defrère, the stage director. I wished to make my operatic debut by banging the bass-drum for some of the thunder in the storm-scene, but Messrs. Longone and Defrère asked for my union card—and so, my career as an operatic drummer came to an end even before it had started.

Casting my gimlet orbs over the Boston Symphony Orchestra's recent matinee audience I saw the beaming (?) countenances of Dr. Hollis Dann, Julian Seaman, Olin Downes, Roy Harris, Marion Bauer, Lajos Shuk; and on the following afternoon concert of the Philharmonic Orchestra I observed the equally gleaming facades of Mrs. Davidson Taylor, Bruno Zirato, Francis Perkins, David Mannes, Oley Speaks and Clara Edwards. If I didn't see you, you must have been hiding discreetly.

* * *

They say Horace Parmelee has gone aristocratic with a vengeance since in far off Ragusa last summer, Edward, King of England and Mrs. Wally Simpson usurped his dinner table at the swankiest hotel in that city. Ask Horace to tell you how grand it feels to have one's seat appropriated by a reigning monarch. Thrills and thrills and thrills.

* * *

At last I have found a man who heard the Schubert second symphony before Barbirolli played it at the recent Sunday Philharmonic concert. That man is Bob Simon; and all hail to him.

Years and years ago when Bob was in the army fighting for democracy, his colonel's wife was a musical devotee with a passion for unearthing rare tonal treasures of the past. Since Bob could and did play the piano on the slightest provocation and the lady herself was expertly digital on the ivories, she and Bob often had seances with the melodic auras of forgotten composers.

One night she disinterred a four-hand arrangement of Schubert's second symphony and plopped it on the music rack. Bob sighed and started off blithely and note by note ate up the pages to the end.

From what I learn about the event, Bob remembers that he once heard this opus, you see, but until a week ago Sunday he had never known how the piece sounded.

* * *

Two gentlemen of changed shapes were attendant upon the Pension Fund Concert last week. One was Howard Barlow, who blows and puffs under a new girth of forty-seven pounds added weight. He's so round he almost bounces.

The other chap newly formed is Lawrence Gilman, who beams under a lost weight of twenty pounds. He also sighs over the event, but only because he has had to have all his clothes cut down to the merry tune of one hundred dollars.

* * *

When Mischa Levitzki, Eugene List, Frank Sheridan and Beveridge Webster played Bach's chorale for four pianos at this concert, two men sitting in the aisle seats of T and U respectively on the left hand side of Carnegie Hall had lots of fun.

After the chorale was over and the four stalwart males plus John Barbirolli trouped off the stage, they began to grin. They applauded zealously until Messrs. Levitzki, List, Sheridan and Webster reappeared for another bow, with Eugene at the end of the procession. When they went off the stage again List stood aside and let the other chaps pass him. Again the men clapped loudly with the rest of the audience joining in. Again Eugene was at the end of the line. Once more this fine artist let the other boys precede him off the stage.

Another recall was effected and this time List was second in place.

"Aha!" said one of the applauders to the other. "Now he's second. I'll bet you a dime he doesn't go off last this time."

"Take you," said the other fellow, still clapping.

The pianistic foursome started to retreat. List wavered, Levitzkl nudged, Sheridan shoved. But—Eugene gestured forcibly and stepping back let the two pass him to the exit.

"Hurrah," said the chap as a dime changed hands, "you can't stampede a modest man."

* * *

Overheard at Carnegie Hall: "I think Barbirolli is too cute for anything!"

"Did you see that Lucius Beebe said in the Herald Tribune that Barbirolli wears detachable cuffs? It's not true, my dear. I know him intimately and he wears shirts just like every other man and they're made by King Edward's shirtmaker."

"Barbirolli may be a good conductor, but he hasn't moved me yet."

"But, my dear, he's so *short*. A conductor should be tall. . . . How about Toscanini? He's little. . . . Oh, yes, I know, but Toscanini is the exception to the rule. . . . How about Fritz Reiner? . . . But Reiner doesn't conduct the Philharmonic. I wasn't counting him."

* * *

Oh dear, oh dear, I heard last week that Rosa Ponselle was getting herself engaged to Carle A. Jackson, son of the Mayor of Baltimore, but I didn't believe it could be true. I didn't tell you the gossip, because I've heard repeatedly during the past decade that Rosa was going to marry first this upstanding lad and then that Manhattan play-boy.

Now, alas, the newspapers have blazoned the message and even listed the rigid requirements she demands of a husband as follows:

1. He must be a man of complete understanding and tolerance.
2. He must be trusting.
3. He must not be of my profession but must be a business man with the understanding and the bigness to put up with the conditions a professional woman's husband must face.
4. He must be a man I can look up to and respect.
5. He must be romantic and very sentimental.
6. He must not be a man who would marry a woman with a substantial income and expect her to support him.

What a boy Carle must be to have passed this examination! And what a nice time he'll have with the baby (?), the two dogs, the love-birds and the canary.

* * *

Somebody told me that Alice Tully was giving a recital at Town Hall last Saturday night. And since I had once seen her and liked her looks I decided to go and get a few thrills from gazing at her.

It seems I wasn't the only attracted male, for I saw Henry Hadley, Wintter Watts, Felix Labunski, Walter Kramer, Fritz Mahler, Horace Johnson, Noel Strauss, Francis Perkins, Noyes Reynolds and Gilbert Stanley in the crowd. As for the ladies, they swarmed all over the place, and dressed in their best pinafores I sighted Hanna Brocks, Helen Gillespie, Bertha Thompson, Grena Bennett, Margaret Walters, Lisel Sandor, Helen Redington, Carolyn Beebe, Jessamine Irvine, Inez Barbour, Julia Peters and Henriette Weber. Of course Arpad Sandor was the envy of all masculine blood-pumps, for he played the piano while Alice sang, and she smiled at him repeatedly.

* * *

November 28, 1936.
New York, N. Y.

Dear Mr. Snooper:

I read your column every week with unfailing interest and no little edification. The historical touches and general erudition you so subtly display I find very uplifting.

I therefore trust that you will forgive my asking at about what epoch in the history of Manhattan the "Grand Vizier of the Arabian Nights" visited our city? In the M. C. of November 21, when speaking of John Barbirolli, you say:

"John has one attribute in common with the Grand Vizier of the Arabian Nights. He likes to wander about *New York* incognito."

Also—did the Grand Vizier use the same brand of toothpaste as John bought from the courteous clerk? Hoping that you will enenlighten me, I am

Cordially yours,
ELLIOTT SCHENCK

Dear Mr. Schenck:

Had you thought of re-incarnation? From the tales I hear about John they say that even Scheherazade knows about him. Of course, if you are a sceptic nothing can be done about it. But, believe me, when I say that just the thought that *I* may be Decameron excites me unutterably.

SIMON SNOOPER

"Angie, for heaven's sake blow a G sharp or we'll never get that Christmas carol to please St. Peter."

Mannes Memento to Be Auctioned at Barnard College Event

An item for music lovers comes under the auctioneer's hammer at the Campus Carnival conducted by Barnard College on December 4 and 5 when a concert display card goes up for sale made for David and Clara Mannes when they appeared together in violin and piano sonata recitals in the early days of their marriage.

The card was designed by William Fuller Curtis in 1914 and announced three recitals to be held in Monday evenings at Aeolian Hall, New York.

Mr. and Mrs. Mannes autographed the card for the carnival sale and gave it to Margaret Boyle, a former student of the David Mannes Music School and now a student at Barnard. Her mother, Mrs. John Boyle, is a member of the auxiliary society of the school.

David Mannes and his wife, who is sister of Walter Damrosch, are said to be the first in the United States to tour the country in sonata recitals. This was before they opened their music school in New York, which is now in its twenty-first season. This year, David Mannes, who has been a pioneer in free music in America, will begin his twentieth year as conductor of the free concerts given at the Metropolitan Museum of Art.

I SEE THAT

Paul Althouse gave a recital at Grand Island, Neb., on November 30.

* * *

Rosa Low has signed a two years' contract with the Columbia Artists Bureau and will be heard over the air on December 6 with Major Bowes' Capitol Theater Family.

Frederic Baer, baritone, was heard in Trenton and New Philadelphia, O., on successive nights, November 19 and 20.

* * *

During December Franz Trefzger, tenor, will sing the Messiah with The Handel and Haydn Society of Boston, Mass., under the direction of Thompson Stone, and appear with the Hartford Oratorio Society at Hartford, Conn.

* * *

Jean Sinclair Buchanan has been giving a series of five lectures at the Institute of United Arts, Inc., New York, on the Interpretation of Early Keyboard Music. Three of them have already been presented by Mrs. Buchanan. On December 8 the subject will be Contemporary Traditions of Interpretation. The final lecture, on December 15, will be a discussion on Shall We Play Old Music on the Modern Piano—and How?

* * *

Alfred Boyce conducted the Brooklyn Apollo Club in the first concert of the fifty-ninth season, in the Academy of Music on December 1, with Mishel Piastro, violinist, as soloist.

* * *

Edna Merrill Hopkins, director of music in the M. E. Church of Carbondale, Penn., is in charge of 170 singers, constituting the senior, junior and boys' and girls' clubs of the church. Her choir was selected to sing at the S. S. Convention in Scranton, where she conducted sixty singers. A pageant by young people and presentation of the cantata The New-born King is scheduled during the holidays.

* * *

Ruth Diehl, soprano, artist-pupil of Edith Nichols, was soloist in the performance of Elijah at All Angels Church, New York, on November 29.

* * *

Louise Arnoux, diseuse, made a joint appearance with Bernard Gabriel, pianist, for the Alliance Française of Washington, D. C., on November 16. The following day Miss Arnoux and Mr. Gabriel gave the same recital in Wilmington, Del.

* * *

Lucienne Radisse, French cellist, has arrived in America for a four months' concert tour.

* * *

Helen Chase is taking a short vacation in San Antonio, Tex., Mexico and Florida. She will resume teaching in her New York studio on December 10.

* * *

Felix Robert Mendelssohn, cellist, will be soloist at the first concert of the New York University Symphony Orchestra, on December 18 (under the conductorship of Dr. John W. Erb), performing the concerto by Dohnanyi.

* * *

Emma A. Dambmann, contralto, and Mrs. Dr. Burgtorf were hostesses at a re-union of members of the Shelter Harbor, R. I., colony (formerly Musicolony, founded by Dr. Lawson), meeting at London Terrace, New York, on November 21. Mme. Dambmann introduced Ruth Anderson (daughter of Walter Anderson, concert manager), who recited humorous monologues. Also taking part were Marie De Kyzer, lyric soprano, and her daughter, Jean Cumming, coloratura-soprano.

* * *

Gari Shelton, pianist, will appear in joint recital with Lucienne Radisse, French cellist, in St. Louis on December 7. Mr. Shelton gives his own recital in St. Louis on December 13 at Font Bonne College.

OBITUARY

Ernest J. Simpkins

Ernest J. Simpkins, former head of the player piano division of the Aeolian Company and for more than thirty years an employee of that organization, died on November 16 at his home in Jackson Heights, New York. Mr. Simpkins, who was sixty-eight at the time of his death, retired six years ago. He is survived by his widow and two brothers.

August Helleberg

NEWARK, N. J.—August Helleberg, seventy-five, who had played the tuba under Leopold Damrosch and Theodore Thomas and at the Metropolitan Opera, died on November 17 at Women's and Children's Hospital. He leaves his wife, two sons and two daughters.

T. W.

New York Concert Announcements

(M) Morning; (A) Afternoon; (E) Evening

Saturday, December 5
Serge Rachmaninoff, pianist, Carnegie Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (E)
New English Singers, Town Hall (A)
Gordon String Quartet, Vera Brodsky and Harold Triggs and others, Town Hall (E)
Edwin and Jewel Bethany Hughes, two-piano recital, McMillin Theatre (E)

Sunday, December 6
Philharmonic-Symphony Society, Carnegie Hall (A)
William Beller, pianist, Town Hall (A)
Ukrainian Art Theatre, presenting Tschaikowsky's Mazeppa, Carnegie Hall (E)
Carmen Reuben, soprano, Town Hall (E)
New Friends of Music (Joseph Schuster and the Gordon String Quartet), Town Hall, 5:30 p.m.

Monday, December 7
Jacques Jolas, pianist, Town Hall (A)
Philharmonic-Symphony Chamber Orchestra, Town Hall (E)
Agnes Hennessey, soprano, assisted by Katherine Platt Gunn, violinist, Steinway Hall (E)

Tuesday, December 8
Efrem Zimbalist, violinist, Carnegie Hall (E)
Helen McGraw, pianist, Town Hall (A)
Samuel Antek, Town Hall (E)
Helen Lanier, soprano, Barbizon Plaza (E)

Wednesday, December 9
Benjamin De Loache, baritone, Town Hall (A)
Kirsten Flagstad, soprano, Carnegie Hall (E)
Ernst Silberstein, cellist, assisted by Ernst Victor Wolff, pianist, Town Hall (E)

Thursday, December 10
Philharmonic-Symphony Society, Carnegie Hall (E)

Friday, December 11
Philharmonic-Symphony Society, Carnegie Hall (A)
Emanuel Feuermann, cellist, Carnegie Hall (E)
Mary Felts, pianist, Town Hall (A)
Singers Club of New York, Town Hall (E)

Saturday, December 12
Fritz Kreisler, violinist, Carnegie Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (E)
Guiomar Novaes, pianist, Town Hall (A)
New York University Glee Club, Town Hall (E)

Sunday, December 13
Philharmonic-Symphony Society, Carnegie Hall (A)
New English Singers, Town Hall (A)
New Friends of Music (Musical Art Quartet and Mischa Levitzki), Town Hall (A-5:30 p. m.)

Monday, December 14
National Orchestral Association, Carnegie Hall (E)
William Brownlow, baritone, Town Hall (A)
Beethoven Association, Town Hall (E)

Tuesday, December 15
Philadelphia Orchestra, Carnegie Hall (E)
Nita Gale, soprano, Town Hall (E)
Margaret Sittig, violinist, Junior League (A)
Emile Baume, pianist, Town Hall (A)

Wednesday, December 16
Elisabeth Rethberg and Ezio Pinza, joint recital, Town Hall (E)
Down Town Glee Club, Carnegie Hall (E)

Thursday, December 17
Artistic Productions, Ambassador Hotel (A)
Andres Dalmau, violinist, Town Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (E)

Friday, December 18
Philharmonic-Symphony Society, Carnegie Hall (A)
Mount Holyoke College Glee Club, Town Hall (E)

Saturday, December 19
Philharmonic-Symphony Children's Concert, Carnegie Hall (M)
Richard Hale, baritone, Town Hall (A)
Anna Falasca, soprano, Town Hall (E)
Philharmonic-Symphony Orchestra, Carnegie Hall (E)

Sunday, December 20
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
New English Singers, Town Hall (A)
Senorita Montalvo, dancer, Town Hall (E)

Monday, December 21
Yoichi Hiraoka, xylophonist, with Philharmonic-Symphony String Quartet, Town Hall (E)

Tuesday, December 22
Musical Adventures, Town Hall (M)
Oratorio Society of New York, Carnegie Hall (E)
Amy Ellerman, contralto, Town Hall (E)

Wednesday, December 23
Sidor Belarsky, basso, Town Hall (E)

Thursday December 24
Philharmonic-Symphony Society, Carnegie Hall (E)

Friday, December 25
Philharmonic-Symphony Society, Carnegie Hall (A)
Children's Concert, National School Committee of I. W. O., Carnegie Hall (E)

Saturday December 26
Dorothy Gordon, diseuse, Town Hall (A)
Workmen's Circle, concert auspices: Educational Department, Town Hall (E)

Sunday, December 27
Philharmonic-Symphony Society, Carnegie Hall (A)
Orlando Barera, violinist, Town Hall (A)
Bernardo Segall, pianist, Town Hall (E)

Monday, December 28
Marion Telva, contralto, Town Hall (E)

Tuesday, December 29
Nicolai Mednikoff, pianist, Town Hall (A)
Kolisch Quartet, Town Hall (E)

Wednesday, December 30
Paul Stassevitch and orchestra, Town Hall (E)

Thursday, December 31
Philharmonic-Symphony Society, Carnegie Hall (E)

Friday, January 1
Philharmonic-Symphony Society, Carnegie Hall (A)

Saturday, January 2
Philharmonic-Symphony Society, Carnegie Hall (E)
James Friskin, pianist, Town Hall (A)
Michael Rosenker, violinist, Town Hall (E)

Sunday, January 3
Philharmonic-Symphony Society, Carnegie Hall (A)
Rosalyn Tureck, pianist, Town Hall (A)
Miriam Solarieff, violinist, Town Hall (E)

Monday, January 4
Philharmonic-Symphony Chamber Orchestra, Town Hall (E)

Tuesday, January 5
Philadelphia Orchestra, Carnegie Hall (E)
Barbara Blatherwick, soprano, Town Hall (A)
Poldi Mildner, pianist, Town Hall (E)

Musicales

Claude Lapham Presents Japanese Musicale

A program of Japanese compositions by Claude Lapham was given by the composer and numerous co-artists in Carnegie Chamber Music Hall on November 25. There was a pleasing Oriental flavor in the music and the other artistic features of the concert. Mr. Lapham, who wore native costume, opened the evening with a talk on Musical Highlights of Japan, playing a native phonograph record in illustration. In the course of the evening, Mr. Lapham played his piano suite, Song of the Insects, with interesting descriptive effects and coloring, his Japanese sonata in A minor (op. 32), also marked by exotic coloring, and his Japanese concerto in C minor, op. 35), which has been recorded in this country and Japan. Arias from his opera Sakura were sung by Carol Lovelle, contralto; Olive May, soprano; and Sugi Machi, Japanese prima donna, who created the title role in this work. A recorded version was played of his Mihara Yama, a Japanese tone poem for orchestra, with a program based on a tragic love episode in which the celebrated volcano is the scene of a double suicide. Violin solos were played by George Vigneti, and Wabishisa Ni, a love song, was sung by Burton Crane, basso-cantante. The audience showed sustained interest in and evident appreciation of a program that held many attractive elements of melodic and harmonic novelty. R. K.

* * *

Gerster-Gardini Club Program at Hammond Residence

Mrs John Henry Hammond gave a musicale for the Gerster-Gardini Club, founded in honor of Berta Gerster-Gardini, on November 21. A number of interesting guests listened to a short musical program which opened with Edgar Stillman Kelley's Symphonic Poem for two pianos, in which the composer and his wife were heard. Verna Carega, with Florence Barbour at the piano, did three of Mr. Kelley's songs: Israfel, Love's Fillet and The Lady Picking Mulberries. In excellent voice, the young singer made a favorable impression and was cordially received. Mrs. Hammond charmed with her selection of well chosen poems, O Don Fatale from La Gioconda, sung by Miss Carega, and the Alice in Wonderland suite by Mr. Kelley, performed by Mr. and Mrs. Kelley, closed an interesting program.

B. K.

* * *

Henry F. Seibert in Recital

A model of program-making was the recital of Dr. Henry F. Seibert, organist, at the New York Institute for the Blind, Pelham Parkway, New York, on November 20. Beginning with contrasting items by Yon and Wheeldon (Sonata Cromatica and Evening Chimes) he continued with a Bach chorale and Pagella finale. Here were variety to start with, embracing the ancient classic and modern chime-effects. The celebrated air for the G-string (Bach) came next, Franck's Piece and Cantabile illustrating the modern French school. A closing group embraced Caprice (Sturges), Marche Champêtre (Boex) and Finlandia (Sibelius), and here was found a sequence of the sportively merry, the highly descriptive and the elevating. Dr. Seibert displayed in these works the thorough schooling and the thoughtful, musical interpretation which make his playing so human and appealing. F. W. R.

* * *

Fowler and Tamara Dance at Washington Irving School

A program of dance interpretations by Addison Fowler and Florenz Tamara drew an overflowing audience to Washington Irving High School on November 28. The two presented a vivid assortment of numbers, beginning with Secreto Eterno, an exotic dance, symbolic of the Far East and involving the sensuous movements of the cobra. Gavotte and the Beautiful Blue Danube brought impressions of the dances of two vanished periods. Tamara was a skilful and effective soloist in a solo interlude, danced to Sibelius' Valse Triste, a macabre fancy about a dying dancer and her fancies as death approaches.

Spanish and gypsy numbers came after intermission, with excellent castanet work and expert rhythm of clapping hands and tapping feet. The final number was a satire, The Debutante. Fowler and Tamara were versatile and adept at giving motion and life to the variety of episodes suggested. They are a personable couple, and their grace and agility is set off by colorful and tastefully designed costumes. They were applauded zealously. At the piano was Stelio Olivero, who furnished able accompaniment to the dances, and also scored for his solos by Scarlatti, Chopin and others. M. L. S.

Szigeti to Play with Orchestras

During his present American tour, Joseph Szigeti is playing with the following orchestras: The New York Philharmonic (Beethoven concerto); the Cincinnati Symphony (Beethoven concerto); the National Symphony of Washington, D. C. (Brahms concerto), Seattle and Portland symphonies (Mozart No. IV concerto, the Beethoven concerto and Corelli's La Folia). Mr. Szigeti is also to appear with the Los Angeles Philharmonic Orchestra under Otto Klemperer.

Marcella Geon in Ridgewood Recital

RIDGEWOOD, N. J.—Mrs. Caroline Verhoeff and the Bel Canto Choral recently presented Marcella Geon of New York in a lecture-recital on Verdi's La Traviata. A large and responsive audience gathered to hear Miss Geon, who has appeared here before and has an impressive following in Ridgewood and the nearby towns.

Miss Geon gave an entertaining and thoroughly informed account of the story and score. Seated at the piano, she described the libretto and music of the work, speaking with assurance and charm, and conveying to her hearers a great deal of information about the tonal and narrative properties of the work. She illustrated with interludes of piano music, and accompanied in some of the principal arias Helen Yorke, soprano; Oliver Stewart, tenor; and Hamilton Benz, baritone. They all sang well and contributed much to the general understanding of this opera. J. V.

Bane Booking Bureau Lists Artists

The Bane Booking Bureau announces on its list of artists: Edwin Strawbridge and Lisa Parnova and ballet, dancers; Addison Jones, pianist; Lucile Collette, French violinist; Constance Beatus, mezzo-soprano; Earle Spicer, baritone; Sheila Tara, soprano operalogues; Edward Duley, tenor; Betty Paret, harpist and lecturer; Nadine Waters, colored soprano; Alma Stanley, pianist and lecturer; Mona Morgan, dramatic recitalist; Kaye Johnson, lecturer; and the following ensembles: Singing Boys of America, the Grayle Ensemble, the Old World Trio of Ancient Instruments and Luisa Montez and Company. Sheila Tara, the Grayle Ensemble and the Old World Trio are managed in association with Milton Bendiner.

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Syracuse Symphony Orchestra Presents Arthur Hartmann As Appreciated Soloist

Julia Peters Sings with Ensemble—Native Overture Premiered—Rose Bampton, Rachmaninoff and Jooss Ballet among Other Feted Visitors

SYRACUSE, N. Y.—The Syracuse Symphony Orchestra, with Andre Polah as conductor and Arthur Hartmann as soloist, gave the fourth of its series of concerts in Lincoln Hall. The orchestra offered an unusually fine performance of Tschaikowsky's fourth symphony. That Mr. Hartmann still retains his mastery of the violin was shown in his faithful revelation of the music of the concerto (No. 3) by Saint-Saëns. He was recalled many times and the audience was evidently disappointed that he did not play again.

On October 26 the Jooss European Ballet appeared in Lincoln Auditorium before an audience that packed the hall to capacity. Only superlatives can be used in describing the beauty, color, and artistic qualities of this famous organization.

November 11 was the date when the College of Fine Arts at the University presented Dorothy Dudley, contralto, with Ada Shinaman Crouse at the piano. Miss Dudley, a graduate of the college, now holds a fellowship at the Juilliard Graduate School of Music. Endowed with a lovely voice, a talent for singing, and a gift for interpretation, this young contralto was especially successful in such songs as Torelli's Tu lo sai, Durante's Danza Fanciulla, Hai-lu-li by Coquard and Träume, by Wagner. Other songs which pleased her audience were Les Berceaux by Fauré and a group of three of Brahms' finest songs.

On November 15, the advanced students of the College of Fine Arts gave their fourth public recital of voice, piano, violin and organ numbers. The program was an attractive one and all of the performers acquitted themselves in creditable fashion. A good sized audience rewarded them with the warmth of their applause.

The Morning Musicales presented Rose Bampton and James Melton in joint recital on November 16 to a capacity audience which applauded the artists warmly. The program, entertaining and yet artistic, had sufficient variety to enable the singers to show themselves in fine form. Mr. Melton's group in Italian was probably his best, although the audience seemed to enjoy some of his character songs more. Miss Bampton's German group brought her storms of applause which was well deserved.

JULIA PETERS SINGS WITH ORCHESTRA

The following evening the Syracuse Symphony Orchestra, with Julia Peters of the Chicago Opera Company as soloist, gave its fifth concert of the season. A Dramatic Overture by Dr. William Berwald, head of the theory department in the College of Fine Arts, opened the program. This vital and colorful composition with its spontaneous melodies and modern harmonies shows Dr. Berwald's talents as a composer. Mr. Polah, the conductor, gave a fine interpretation of the work and shared with the composer the applause which followed. Later the orchestra played for the first time in Syracuse La Mer by Debussy. The orchestra outdid itself in this, responding enthusiastically to every command of its talented conductor.

But in spite of the success of the orchestra it was the soloist who attracted the attention of the audience. Unknown in Syracuse the audience was in a "show me" attitude, and Miss Peters showed them. The result was that she had an ovation at the close of Dich Teure Halle and was forced to repeat the Verdi air Pace, Pace. Miss Peters has an exceptionally beautiful soprano voice of wide range and good power which she uses with musicianly intelligence. The note of ecstasy and joy in her first number were revealed with unerring artistry. Miss Peters will be heartily welcomed if she ever returns to Syracuse.

RACHMANINOFF HEARD BY THRONG

Sergei Rachmaninoff, Russian composer and pianist, gave a recital in Lincoln Auditorium on November 19 under the auspices of the Civic Music Association. The hall was packed to capacity and every possible seat on the stage was occupied. Opening with Liszt arrangement of Bach Organ Fantasie and Fugue in G minor, the performer made the imposing tonal masses of the fantasie impressive and played the fugue with uncanny accuracy and remarkable clearness. Then followed Beethoven's seldom-heard sonata (Op. 109) with its unusual *andante cantabile* for the closing movement. Storms of applause greeted the artist after an impressive performance of this work.

After the intermission Rachmaninoff played in succession four of his own etudes, Liszt's Sonetto del Petrarca (No. 2) Liszt's arrangement of the Paganini E major etude and the Weber-Tausig Invitation to the dance. Amazing digital deterity, remarkable dynamic range and clarity in revealing the details of the most intricate compositions were evidenced all through this group.

The College of Fine Arts has begun a series of Music Listening Hours and Art Appreciation Hours on Friday evenings. So far from 200 to 400 students have attended each of these functions. H. L. B.

Two Organizations in Denver Openings

Civic and Symphony Players Led by Tureman—Vocalists Include James Melton—Local Pro Musica Head Honored

DENVER, COLO.—The Denver Civic Symphony Orchestra opened its fifteenth season auspiciously with a well chosen program consisting of the Academic Festival Overture by Brahms and the symphony in C minor with organ by Saint-Saëns. The orchestra did not always succeed in carrying out the intentions of its conductor, Horace E. Tureman. In view of the fact that this was its first concert of the season, this was not surprising and will undoubtedly be rectified in future concerts. Between the orchestral numbers Esther Johnson played the solo part in Mozart's concerto (No. 23) in A major, scoring a success with the audience and responding with Paderewski's seldom heard brilliant Variations.

SECOND ENSEMBLE BEGINS SERIES

The third season of the Denver Symphony Orchestra, also under the direction of Horace E. Tureman, opened with a concert comprising Rimsky-Korsakoff's symphonic suite Scheherazade, the symphonic poem The Nocturnal Procession by Rabaud and Svendsen's lively orchestral episode The Carnival in Paris. The much fêted soloist was the popular radio tenor, James Melton, who, to the delight of the audience, sang the aria Una Furtiva Lagrima for Donizetti's opera L'Elisir d'Amore and a group of songs with piano accompaniment. He was compelled to add several extra numbers to those scheduled.

Blanche Da Costa presented vocal students in three recitals on October 23, 24 and 30 which were well attended and reflected much credit upon the teacher.

The diploma of Officier d'Academie, conferred by the Minister of Fine Arts and Education of France, and the decoration of the silver Palmes Academiques, awarded by the French Consul General, M. Y. Merric de Bellefon, were bestowed upon Mrs. Thomas Patterson Campbell, president of the Denver Chapter of Pro Musica, by Dr. E. B. Renaud, French Consul in Denver, on November 6, at the Denver Country Club.

These honors were given in recognition of the society's service to the cause of French music and for Mrs. Campbell's leadership, as a charter member and president for the past three years, of the local Chapter. G. S.

Meisle Active in Opera and Concerts

Kathryn Meisle, having completed her ninth season with the San Francisco Opera, has resumed her concert tour. On November 30, she sang in Bartlesville, Okla., on December 2 in Columbia, Mo.; 4, at Evansville, Ind.; 7, in Marietta, O. From December 8 to February 10 she will be in New York with the Metropolitan Opera, following this with a long list of recitals until summer. Additional bookings cover Rutland, Va., February 9; Fort Wayne, Ind., 12; Amarillo, Tex., 26; Mt. Pleasant, Mich., 15; Bay City, Mich., 17; Morgantown, W. Va., March 2; Shamokin, Pa., 3; Wooster, O., April 14; soloist with Ford Hour (radio) May 2. Some fall engagements have already been accepted by Miss Meisle.

William Spada, Director of New Jersey Opera Association

William Spada received his music degree at New York University, after which he spent two years in Italy, studying at the Conservatory of Milan. He worked in association with such Italian composers and conductors as Pizzetti and Pasquale La Rotella. He was assistant conductor at La Scala in Milan.

WILLIAM SPADA

Since returning to this country, Mr. Spada has conducted for a number of opera companies in Italian and French repertoire. Last season he appeared with the Civic Opera in Washington, D. C., and Baltimore, conducting Aida, Rigoletto, Trovatore, and Faust. He has appeared with the Cosmopolitan, the Chicago and Newark Civic Opera Companies and as guest conductor with the New York Opera Association over WOR where he directed Carmen, Barber of Seville and Don Pasquale. More recently Mr. Spada has been acting as musical director of the New Jersey Opera Association, which organization gave Traviata on October 21, Trovatore on November 4 and Don Pasquale on November 18.

Mr. Spada trained the chorus of seventy-five young singers for the New Jersey Opera Association and directed all the performances for which professional singers, such as Ina De Martino, Angelo Pilotto, Lawrence Power, Leonora Corona, Pasquale Ferrara and Joan Peebles were engaged. It is planned to give La Boheme, Carmen and La Sonnambula after the Christmas Holidays.

In addition to his operatic activities, Mr. Spada coaches and acts as accompanist to many prominent artists.

Hazel Griggs Heard

Hazel Griggs, pianist, gave a program at the Temple B'nai Jeshurm, Newark, N. J., on November 17.

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Heifetz Is First Artist Heard in Birmingham Music Club Course

Civic Symphony Orchestra Has Warm Reception by Audience of 5,000 in Opening Concert—Lhevinne Plays at Alabama College

BIRMINGHAM, ALA.—The Birmingham Music Club opened its artist course for this season with Jascha Heifetz, that superb master of the violin, expert in technic and tone. Many years had passed since Heifetz played in this city, and those who cherished the memory of that first concert declared the artist had the same classical purity of line and loveliness of tone, but had matured emotionally. He played many of his own arrangements here, beginning his program with Mozart's *allegro* from the Divertimento in D major—his own transcription—and an entire group that he had arranged for violin, including Debussy's L'Apres midi d'une Faun, El Puerto, by Albeniz, Alt Wien, by Godowski, Hors Staccato, by Dinicu. His two sonatas, beautifully interpreted, were the Beethoven (No. 3) in E flat, and the Bach in G minor, unaccompanied. His closing number was Ravel's Tzigane, charming and brilliant. The packed audience refused to move until he had played several encores, including one by DeFalla, another by Godowsky, and the Schubert Ave Maria, a request number.

CIVIC SYMPHONY ORCHESTRA OPENS SEASON

An audience of 5,000 people thronged the City Auditorium to hear the opening concert of the fifth season of the Birmingham Civic Symphony Orchestra, and never was an audience more appreciative or demonstrative. The entire performance was dramatic, from the entrance of the orchestra members, increased this year to eighty-four, the loudly applauded appearance of Dorsey Whittington, conductor, to the grand climax in a thrilling performance of A Victory Ball, by Schelling, as a closing offering.

The orchestra has undoubtedly gained in unity of performance, in sonority and balance since last season. The soloist for the occasion was that brilliant Viennese pianist who now makes Birmingham his home, Carl Herring. Mr. Herring gave a fine interpretation of the Liszt concerto in E flat, ably supported by the orchestra and Mr. Whittington's skillful conducting. The soloist was recalled many times and given an ovation.

The program opened with Von Weber's overture to Der Freischütz, followed by the symphony in C major (the Jupiter) by Mozart. Nothing proved the growth and development of the orchestra more than the lovely reading they gave this sonata. Then came Schelling's Victory Ball, given with enthusiasm and dramatic fervor. The audience sat in rapt attention and burst into vigorous applause at its conclusion.

CHORAL AND RECITAL EVENTS

The Apollo Boys Choir (Coleman Cooper, director, and Frances Ward, organist) was presented in concert at the Little Theater, under the auspices of the Church of the Advent Guild. This was the first appearance of this remarkable group of young singers since the return of Director Cooper and soloist Byron Riggan from Europe, where they were guests of the Vienna Choir Boys. Marked improvement was evident in the singing of the boys, their deportment and attention. Beautiful were the numbers whose music had been presented them by the Vienna Boys, O Bone Jesu, by Palestrina, and O Salutoris Hostia, by Nascus. They sang these unaccompanied, with loveliness of tone and trueness of pitch. Other delightful numbers were Rossini's Inflammatus, with Byron Riggan as soloist; the Swan (Saint-Saëns); Lullaby, by Cyril Scott, with Buel Johnson as soloist, and Beethoven's Come to Me.

Louise Bernhardt, contralto, formerly of the Chicago Civic Opera, was presented in concert at Phillips Auditorium in this city, by the Alabama Music League under the auspices of the Ladies' Band of the Independent Presbyterian Church. Miss Bernhardt delighted a large audience with her rich, full voice and dramatic ability.

The Brahms Society (Young Musicians Department of the Birmingham Music Club) presented Evelyn Miller, concert pianist of Knoxville, Tenn., in their first offering for this season. The artist appeared in the Conservatory Hall of the Birmingham Conservatory of Music, before a large audience and won their plaudits by her excellent performance. Her program included Mozart's concerto in D minor, with Lois Green Seals playing the orchestral part on second piano; a Bach-Busoni toccata and fugue; a Chopin group; Brahms rhapsody (op. 27, No. 1); an etude by Bortkiewicz; and the waltz from Aschenbroedel, Strauss-Gruenfeld.

Matilde Bilbro, American composer, native of Alabama, has been added to the faculty of the Birmingham College of Music, where she will hold normal training classes for teachers.

The Birmingham Music Teachers Association held its November meeting at Forbes Music Hall, with Mrs. C. W. Phillips presiding.

LHEVINNE GREETED

Josef Lhevinne, eminent piano virtuoso, appeared in concert at Alabama College, Montevallo, before a large audience of students and music lovers, who applauded heartily his excellent program, recalling the artist many times.

Estella Allen Striplin presented Opera Miniatures at the Little Theater, with pupils from her studio, assisted by several others. Scenes from Aida, with a chorus from the Levinge School of Dancing; an act from La Serva Padrona; and a scene from La Boheme were given. Those taking part included Mrs. Striplin, Carol Morton, Benagh Tillman, Claribel Bullock, Alfred Kelly, Edward Turbeville, Josephine Scharbel, Leona Golden, James McLendon, and J. L. Longshore.

A. G.

Trenton Players in Initial Concert

Max Jacobs Leads Beethoven-Wagner Program with Novaes as Appreciated Soloist

TRENTON, N. J.—An intensive campaign during the late summer and early autumn resulted in a near capacity audience of 1,800 which greeted Max Jacobs and the Trenton Symphony Orchestra in Memorial Hall, Stacy Park, for their opening concert of the season on November 17.

The enthusiastic applause was ample evidence that the faith of the large list of subscribers was rewarded. The program consisted of the fifth symphony and fourth concerto for piano (Beethoven) and five excerpts from Wagner: Entrance of the Gods into Valhalla, preludes to Acts I and III from Lohengrin, Siegfried's Rhine Journey and The Ride of the Valkyries.

NOVAES IS BRILLIANT SOLOIST

An especially brilliant note was the performance of the Beethoven concerto by Guiomar Novaes, Brazilian pianist. The perfection of her technic, coupled with an exceptionally fine interpretation of this work, won her many curtain calls. She responded to this ovation with an encore, playing Saint-Saëns arrangement of ballet airs by Gluck.

Few, but important changes in personnel have been beneficial to the orchestra ensemble. The engagement of Joseph Higham as concertmaster is fortunate. Long enjoying an enviable reputation locally, but heretofore unable to devote the time necessary to this important position, his acceptance this season was hopefully anticipated. Mr. Higham provides excellent support for his conductor.

OTHER SOLOISTS ANNOUNCED

Mr. Jacobs' excellent training has finally resulted in an orchestra capable of the highest standards of performance. Tonality and expression are beyond criticism. As the result of a "first night," perhaps, one or two minor mishaps did not pass unnoticed. However, Trenton looks forward with great interest to the remaining concerts. Richard Crooks, tenor of the Metropolitan Opera Company; Georges Barrere, internationally known flutist and the Princeton University Choir will be assisting artists during the season.

W. T. R.

Music in Dresden

DRESDEN.—Lamond played in a recent recital here with his well-known virtuosity. Walter Gieseking gave a recital of Bach, Scarlatti, Schumann, Brahms, Chopin, and Liszt, and if one could speak of a perfect performance, Gieseking's was that—art pure and unalloyed.

The Philharmonic Orchestra under Paul van Kempen, opened its series with Beethoven's Eroica and Brahms' B flat concerto for piano, Wilhelm Kempff, soloist. The second concert was a particular triumph for guest conductor Mengelberg, who did Beethoven's eighth and Brahms' first symphonies. There was a tumult at the end, which did not cease until Mengelberg made a speech and dragged van Kempen on to the stage and the two embraced.

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ANNA FALASCA,

soprano, is to be heard in debut recital at Town Hall, New York, on December 19. Miss Falasca is a native of New York City, where she has received all her musical training. She has chosen her forthcoming program from a repertoire which includes seven operas and over 200 songs. She sings in French, German, Italian and Spanish as well as English. All these languages are represented on her Town Hall list. Operatic excerpts include the Mad Scene from Lucia, Batti Batti from Mozart's Don Giovanni, the Bell Song (Lakme by Delibes) and Mi Chiamano Mimi from Puccini's La Boheme. Among the song offerings are two groups of German numbers by Schubert and Schumann. (Photo by Apeda.)

Variety Marks Omaha Calendar

San Carlo Opera Company Heard in Four Performances—Kreisler and Kullmann Head Recitalists

OMAHA, NEB.—The local musical season was opened by Fritz Kreisler, who was presented by the Omaha Bee-News in a recital at the Municipal Auditorium. A large audience greeted the veteran artist, proving both by its generous proportions and by the enthusiasm of its applause that Kreisler has lost none of his hold on the public. The program contained the artist's own transcription of Paganini's concerto in D (first movement), a sonata by Handel, the Bach adagio and fugue in G minor for violin alone, and a group of numbers by the player himself. Carl Lamson was the collaborator at the piano.

SAN CARLO OPERA SERIES

Fortune Gallo's San Carlo Opera Company paid its annual visit here under the sponsorship of the Omaha World-Herald, performing in the course of its four days' stay the operas Aida, Lucia, La Boheme, Tales of Hoffmann and Tannhäuser. Bianca Saroya appeared in Aida, Boheme and Tannhäuser, and was exceedingly effective in all three. Aroldo Lindi, Kenneth Sakos and Rolf Gerard divided honors in the leading tenor parts and others assuming important roles were Stella Lenci, Lucille Meusel, Santa Biondo, Charlotte Bruno and Florence Wylde. Harold Kravitt was, as before, a tower of strength, and Mostyn Thomas sang and acted with distinction. Other able and resourceful members of the company were Mario Valle, Stefan Kozakevich and Francesco Curci. Carlo Peroni directed all the performances and did so with verve and vitality, orchestra, principals and chorus responding keenly to his stimulating leadership.

The Omaha public responded willingly to the lure of this visitation, attending all the performances in generous numbers and receiving in return an excellent reward in the general high quality of the productions.

KULLMANN IN RECITAL

Charles Kullmann, tenor of the Metropolitan opera, was the opening attraction in the current concert series of the Tuesday Musical Club and acquitted himself of the task with notable honor. His voice impressed by its natural beauty and his use of it was notable for temperament and feeling, well directed by good taste and musical intelligence of a high order. The program contained the Flower Song, from Carmen, German lieder by Schumann and Strauss, classical and modern Italian songs and a modern group in English, all presenting an exacting array of requirements which were ably matched by the artist's resources and versatility. Wilbur Chenoweth provided a series of highly colored and sympathetic piano accompaniments.

Appearing on recent programs at the Joslyn Memorial were the regular organists, Miss Leaf and Mr. Bush, James Wolfe, pianist, Winifred Shaughnessy, soprano, Kenneth Johnson and Paul Sweet, clarinetists, James Peterson and Helen Williams, violinists and the Mother Singers choir, from Fremont. A Mozart program featuring excerpts from The Marriage of Figaro, was directed by Thea Moeller-Herms. J. P. D.

Concerts in Berlin

(*Continued from page 5*)

chestra of the Deutsche Opernhaus) namely, the fourth or Romantic symphony. Played in the original form, it scored a success, and the crowded audience applauded vigorously. The concert opened with the first hearing of Värmland Rhapsody by Kurt Atterberg. Elly Ney followed as piano soloist in a Brahms concerto.

The Bruckner cult was further continued by a concert by the Kittel Chorus with the Philharmonic, and soloists Helene Fahrni, Gertrude Pitzinger, Heinz Marten and Fred Drissen, Bruckner's Mass (No. 3) making a deep impression.

LANDESORCHESTRA

This organization continues to improve in every way. A Sunday matinée in the Schillertheater, took place under Fritz Zaun, (general music director of Cologne) an excellent conductor. He won a great success. Rudolf Schulz, young concert master of the Staatsoper, a new artist among Berlin volinists, played the Mozart concerto in A in perfect style and with brilliant technic. The orchestra then gave Donna Diana Overture (Reczniczek), eighth symphony (Haydn), and Ballet Suite (Reger).

FIDDLERS THREE

In the Beethovensaal three grand masters of the violin practised magic on their instruments: George Kuhlenkampff, well accompanied by Siegfried Schultze, in a program which revealed technic and brilliancy; Juan Manen, with A. Kuntzsch, his young and clever accompanist, in a list of nine pieces of which only three had not been composed or worked over by himself; and Albert Spalding, with Werner Schroter at the piano, in a superb program of Beethoven, Handel, and Schubert, not to overlook a group of short pieces so exquisitely played that many extras had to be given.

Other violinists who scored were Lilia d'Albore and Melanie Wolff, each in recital in the Singakademie.

TWO CELLISTS

Two cellists of high rank, Gaspar Cassado and Enrico Mainardi, attracted large audiences. Cassado played with von Benda's Kammerorchestra, performing Mozart, Bach, and Locatelli, the last-named with Rudolf Nel at the piano. Enrico Mainardi, with Richard Laugs at the keyboard, enchanted his admirers (Singakademie) with Reger, Breval, Beethoven, and Schumann.

GIANNINI SINGS

Among the singers Dusolina Giannini had a particular success with her evening in the Philharmonic. The large hall was crowded and vivid plaudits greeted the artist when she came tripping to the piano, where Raucheisen, German master-accompanist, took his place. The throng was fascinated with this dainty black-haired woman, so great a vocalist. The last number was received with overwhelming storms of applause, and the audience refused to move until it got a string of extras.

Other interesting song recitals were by Ludwig Hess, accompanied by Raucheisen; Arno Schellenberg, baritone of the Dresden Opera; Ludwig Wüllner, patriarch of German singers, in Schubert's Winterreise; Lily Neitzer, Maria Elisabeth Hamann, Julie de Stuers, Getty van den Bosch, Gerda v. Keil, Max Kaplik.

Among the pianists Claudio Arrau, Frederic Lamond, Raoul Kosczalski and Walter Gieseking were outstanding and well frequented.

TIMELY CELEBRATION

On October 25 the Philharmonic Orchestra celebrated Georg Schumann's seventieth anniversary in a big festival. In 1900 the Singakademie called Schumann to Berlin as its director; in 1916 he became vice-president of the Prussian Academy of Arts, and later on he got the degree of *doctor honoris causa* and the Goethe Medal. To commemorate his birthday, the Führer sent him his picture in a silver frame, the Government congratulated him through Professor Amersdoerffer, the Reichsmusikkammer by its president Dr. Peter Raabe, the capital by Regierungsrat Hassenstein, the Philharmonic by Otto Muller, while the mayor of Königstein (the little Saxon town where Schumann was born) presented him with a document making him honorary burgess of the place. The musical program comprised choral works of Schumann, done by the Singakademie chorus, and various of his symphonic works, played by the Philharmonic Orchestra the fêted composer conducting.

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Paris Has Rich Musical Roster

(*Continued from Page 5*)

cult for me to remember that I am writing a newspaper report and not a book. Two preludes and fugues of Bach, orchestrated by Thomas de Hartmann (Poulet-Siohan Orchestra) came off most effectively, de Hartmann's orchestration being rich—though never excessive—and colorful. These pieces had their first performance at the hands of the Imperial Orchestra of Russia in 1914.

An important symphony in F by Phillippe Gaubert was brought out by the Conservatory Orchestra, the composer conducting. The new work had prolonged ovations. Composed in 1935-1936, Monsieur Gaubert's symphony comprises four movements: *Introduction, adagio, scherzo,* and *finale-choral.*

Concerto Moldave for cello and orchestra, by the Rumanian composer Stan Golestan, was written in 1935. There are three movements: *Allegro moderato, andante,* and *rondo final.* The whole thing sounded splendid and exeedingly Rumanian, and I should think that cellists would be happy to play it, the work being extremely melodic and at no time of meaningless virtuosity.

Fine Pianist

I have not often heard such an excellent and satisfying young pianist as Rudolf Firkusny from Czecho-Slovakia. He is a great charmer, with magnificent technical equipment to astonish you. His tone is musical, and there is everything honest and wholesome about his way of playing and his interpretations. His program of Bach, Beethoven, Smetana, Martinu, Suk, Prokofieff and Chopin was a sheer joy and people demanded a lot of extras.

Marian Anderson won her usual success at her recent recital. Two concerts I wished to hear (but could not, for reasons over which I had no control) were one by Noel Murphy, singer, accompanied by Itor Kahn, the other by Jeanne Jaspar and Robert Laurence, singers, with Claire Lipmann at the piano. To celebrate the tenth anniversary of its existence, the Russian Opera of Paris, directed by Slaviansky d'Agreneff, gave two gala evenings with soloists, chorus, and ballet, in Salle Pleyel. The first *soirée* consisted of Khovantchina by Moussorgsky, and Danses Polovtsiennes from Prince Igor, by Borodine; the second brought La Foire de Sorotchintzi by Moussorgsky, with Nicolas Tcherepnine's orchestration, and the first act of Snegourotchka, by Rimsky-Korsakoff. Everybody was in festive mood, as they generally are when the Russians do their lovely music, and each performance went off with *éclat* and spirit.

The Dowager Laments

Every once in a while you encounter a person who does not know what he or she is talking about. I will admit there are not many such people in the world, and, of course, when you do run up against one of them, it is bound to be amusing. They say such original things. Only yesterday, for instance, I had a few words with one of those persons who, for want of a better appellation, are known as society women. Rattling the logging-chain of diamonds which hung over her wide expanse of *charcuterie,* and fixing me with one of those glances which in social circles are supposed to warn you that something profound is about to be said, she got off the following: "Mr. Zwerke" (the Sch of my name is too much for her) "what is this place coming to? We positively have no music. Nothing doing artistically."

Down went all my illusions. She was, after all, encrusted in diamonds and ought to know, and I was only a music-loving newsman. What had the week provided, if anything, that was worth remembering? Was the old dame going to make me feel I had wasted my time? Deprive me of my thrills? Fiddlesticks!

Some Offerings

Now that evening of Hindu dances given by Uday Shank-Kar and his troupe, I thought was quite remarkable. Such variety along every line—dance conceptions, symbolism, color, costumes, and music. Some of the numbers were the purest of poetic beauty. And when Alauddin Khan came out and played on the *Sarode*—one of the most difficult and entrancing instruments in the world—well, my heart simply overflowed with the beauty of it.

Then there was a splendid concert by Pierre Monteux and his Orchestre Symphonique de Paris, at which the music was furnished by Bach, Handel, Franck, Fauré, and Saint-Saëns—not such a bad company, when you know (as Monteux does) how to put them together. Malnory-Marseillac, singer, and Marcel Dupré, organist, were the soloists. Top-notchers, though the lady of the sparklers had never heard their names.

More Proof

And when I began to tell her about the Leipsic St. Thomas Choir, that time-famed organization, which for a while had been directed by the great J. S. Bach himself—my dears, she refused to believe me. How was it possible she did not know about it, and all that sort of thing. Those who did know about it were amply compensated. Directed by Karl Straube, the chorus interpreted numbers by Bach, Dulichius, Schein, Gallus, and others, with finish and ravishing tonal effect. The orchestral part of the *soirée* (Philharmonic Orchestra) was under Charles Munch.

Soloists Appeal

Other items that made the week worth while comprised an amazing exhibition of piano technic by Egon Petri; a charming delivery of Lalo's Spanish Symphony, by Orlando Barera (Pasdeloup Orchestra, under Mr. Wolff); and a recital of Spanish dance-creations by Sylenka; not to overlook a concert of new gramophone records at which one admired Toscanini's conducting (New York Philharmonic Orchestra) of Siegfried's Voyage (Götterdämmerung) and prelude to the third act of Lohengrin—what glorious tone and energy—and went into ecstasies over one of the greatest triumphs of recorded music, that is, the Beethoven trio in D (op. 70, No. 1), as interpreted by Hephzibah Menuhin, pianist, Yehudi Menuhin, violinist, and Maurice Eisenberg, cellist.

The Dowager Relents

"Yes," the dowager of the brilliants remarked, "I can see that you have not had an idle week. Mercy, what would we do without music and the artists? Isn't it discouraging the way the dollar hangs around twenty-one? It ought to be . . ."

But right here Mr. "Zwerke" turned and fled.

Edward Bredshall Active as Pianist and Lecturer

Edward Bredshall, one of the younger American pianists now before the public, has had his musical training both in America and Europe. After a period of three years' study abroad Mr. Bredshall made his debut in Dresden, Germany, and has since then performed in many musical centers.

(Photo by Peggy De Salle.)

EDWARD BREDSHALL

In Detroit, Mr. Bredshall first came into prominence by giving a series of seven historical recitals at the Detroit Institute of Arts, performing complete programs devoted to the following composers: Bach, Beethoven, Mozart and Haydn, Schubert, Liszt, Wagner, Brahms and Grieg.

Later he was engaged for three performances with the Detroit Symphony Orchestra, playing the Ravel concerto for piano and orchestra; he also performed the Mozart concerto in A major with the American Little Symphony. In his recital programs Mr. Bredshall has included works from all schools of music; from Bach and Haydn to Stravinsky and George Gershwin.

Mr. Bredshall is the director of the Art Center Music School in Detroit. Among the outstanding pupils of the school is Stanley Lock, boy pianist, who has twice appeared with the Detroit Symphony Orchestra and gave a recital for the Twentieth Century Club in Detroit on November 16; another, Evelyn Gurvitch, performing for the Tuesday Musicale in their opening program at the Art Institute in November; and Dorothy Roosevelt, who played for the Plymouth Woman's Club also in November.

Mr. Bredshall was heard at the beginning of the season with Pro Musica at the Art Institute. The Activities Committee of the Women's City Club of Detroit have engaged him to give a series of four lecture-recitals on modern music, November 11, January 13, February 3 and March 10 in the auditorium of the City Club. His first lecture-recital was devoted to a Debussy-Ravel program and also to the younger school of modern French composers—Milhaud, Poulenc, Honegger. In the later lectures he will discuss such modern personalities in music as Satie, Strauss, Schönberg, Stravinsky, DeFalla, Hindemith, Harris, Copland, Gershwin. Mr. Bredshall is a former pupil of Olga Samaroff, whose music courses for laymen gave him the idea for his series on modern music.

Dorothy Bacon Sings with Philadelphia Civic Orchestra

Philadelphia.—The guest soloist of a recent Civic Symphony Orchestra concert in Irvine Auditorium was Dorothy Bacon, contralto. Singing with the orchestra, whose conductor is Emil Folgmann, Miss Bacon displayed tones of pleasing texture and excellent production in the arias Amour viens aider from Samson and Delilah and Voce di donna from Gioconda. She sings with feeling and fine sense of style. On the orchestral program were the Tschaikowsky Nutcracker Suite, Berlioz' Benvenuto Cellini overture, the Arlesienne suite No. 1 (Bizet) and the overture to Glinka's opera Russlan and Ludmilla. The audience, although not large, was highly appreciative. W. T.

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Toronto Gives Ear to Many Recitals

Resident Orchestra Presents Bloch's Schelomo with Felix Salmond as Fine Soloist—Don Cossack Chorus Appears—Local Artists Featured in Concerts

TORONTO, CAN.—On November 12 at Eaton Auditorium, Bettina Vegara appeared in recital, giving her many admirers opportunity to judge of the artistic strides she made while abroad recently. This serious young violinist, whose gifts are already maturely distinct and fine while promising still higher developments to come, presented a program noteworthy for its uncompromising selectiveness: Bach (sonata in B minor), Brahms (sonata in D minor, No. 3) and Mozart (concerto in D major, "Adelaide") were the substantial major offerings, the first read with austere fidelity to line, the second performed with variety of mood-color and the third sung with grace of phrasing and movingly melodious tone. In none of these did she descend to technical display for its own sake but in her last group—Fauré, Debussy, Ravel (Tsigane, Rapsodie, de Concert) and a number of encores she demonstrated amply an easy and sparkling command of all the resources of her instrument. Weldon Kilburn's cooperation at the piano was a delight in itself.

SYMPHONY ORCHESTRA

On November 17, at Massey Hall, the Toronto Symphony Orchestra (Sir Ernest MacMillan, conductor) gave a beautiful concert, beginning with the Weber Euryanthe Overture, following this with the fourth Beethoven symphony and with Schelomo by Bloch—the illustrious Felix Salmond as soloist—and concluding with the Ravel Rapsodie Espagnole, a truly handsome program handsomely interpreted. The lyrical sweep and emotional atmosphere of the overture afforded admirable preparation for the spirited buoyancy, the contagious happiness of the Beethoven work whose radiance even in, or perhaps mostly in, the slow movement seemed to flood the house. Schelomo (Solomon), a Hebrew rhapsody for cello and orchestra, impressed one as an epitome of the anguished depths and elemental peaks of the history of a whole race. And the grandeur of its concepts was superbly matched by the heroic performance of its exponent: Mr. Salmond in the spontaneity of his moods, his richness of tone whether sobbing or elate, and the sheer wizardry of his scholarly command both of text and of instrument, did nothing short of overwhelming his hearers. The conductor too rose to similar heights, carrying the inspired orchestra along with him. And the magnificent Lalo encore fully sustained the exaltation. As if all this opulence were not enough, the interestingly varied and gleaming facets of the Ravel work made a brave and showy conclusion.

CONSERVATORY RECITAL

On November 19, Wilma Stevenson was heard at Conservatory Concert Hall in a piano recital whose distinguished musicianship and pronounced charm marked the event one of unusual significance. The Galuppi sonata in D with which she opened was at first beautifully meditative, rising out of this to an infectious swirling of captivating sounds. Her Beethoven sonata in E (op. 109) which came next in the admirably ordered program, held the impressiveness of some sort of religious ceremony in tribute to its composer. Several Medtner numbers which succeeded were delightful little *vignettes*, skillfully and tastefully sketched. Her last number, save for several encores insistently demanded of her, was the Chopin sonata in B minor (op. 58) interpreted with deep insight, and voiced with compelling poignancy.

DON COSSACKS

November 25, at Massey Hall, brought the dynamic Serge Jaroff conducting his Don Cossack Chorus of thirty-two men in a triumphant display of their many uncannily effect powers. The first part of the evening was devoted to sacred music, Gretchaninoff, Archangelsky, Tschesnokoff, Patnschenko and traditional selections severally and together revealing a remote mystic sentiment, not unmixed with vigor, however, to which these seraph-like tenors, richly robust baritones and abysmal bassos can attain. It was like the subtly blended hues of some tonal stained glass window. Schvedoff's History in Song of S. Jaroff and his Don Cossack Chorus was an avalanche, almost a chaos of emotions, portraying many phases of dramatic power, while his setting of the Rachmaninoff C sharp minor prelude, somewhat untraditional in concept, nevertheless afforded countless opportunities for astonishingly beautiful vocal surprises. These with an exquisite Liadoff Lullaby, and a couple of *genre* pieces, decidely whimsical, were the second group of the program. For the third were heard the conductor's adroit arrangement of two or three truly Russian fatalisms, most expressly set for the various voices, whether solo or in chorus; Borodin's Polovetsky Song, poetic in the extreme; and the turbulently merry pictures of the Cossacks' life, also arranged by Jaroff. A pair of spirited Cossack dancers added a further touch of wildness. Finally God Save the King thundered forth in Russian! B. P.

Radio Highlights

Dialed by M. L. S.

Radio as a modern institution has come in for some brickbats and bouquets recently. Fritz Kreisler is still "agin it." He says: "'I bid two spades' is a poor accompaniment for a Toscanini broadcast." Cecil B. DeMille has a good word for the ether-wafted programs, and maintains that radio features do not detract from, but rather augment, audiences and direct box office returns. So there you are. Kreisler infers that aesthetically the radio is n. g.; DeMille points to its enormous scope for publicity. Well, friends of the radio audience, you pays your money and you takes your choice; and you won't walk a city block without hearing a radio, so it looks as if receiving sets are a hit with the proletariat, anyway.

Sunday, November 29, had its accustomed sterling musical features of the airways. The General Motors program of WEAF in the evening repeated the rewarding practice of presenting outstanding members of its orchestra as soloists. Joseph Schuster, first cellist, and John Amans, flutist, were the protagonists on this occasion, Mr. Schuster displaying the riches of his art in pieces that included the Bach Arioso and Saint-Saëns' The Swan, and Mr. Amans scoring for his fine performance of a Godard excerpt. The orchestra, under Erno Rapee, played the Merry Wives of Windsor overture, Rimsky-Korsakoff's Caprice Espagnol and other numbers.

Ezio Pinza was assisting artist with the Ford Hour (WABC), also on Sunday night, his resonant bass highly effective against the background of the Ford Symphony Orchestra under Jose Iturbi. Mr. Pinza exerted his familiar spell in operatic excerpts from Mozart, Gounod and others and a Negro song.

WOR's contribution to the enjoyment of serious music of a Sabbath evening is the Classics of the Keyboard, with Alfred Wallenstein and his orchestra, Ernst Victor Wolff, guest soloist, and Leonard Liebling, commentator. Last Sunday, Mr. Wolff gave his customary performances on the keyboards of harpsichord and piano, featuring music of Haydn, Scarlatti and Grieg; his improvisation this week was on a theme sent in by Sergei Rachmaninoff.

One of the causes for rejoicing on Thanksgiving Day (November 26) was the appearance on WABC and a national hook-up of Sascha Gorodnitzki in the opening program of the Christmas Seal drive. Mr. Gorodnitzki's brilliant pianism was exhibited in two Liszt pieces, Consolation and La Campanella.

As this column goes to press, it is Mark Twain's birthday, and the great American is being "honored" extensively. We honor him for the terse book review which he incorporates in the pages of Huckleberry Finn: "Pilgrim's Progress, about a man that left his family, it didn't say why."

Sacred Music Service at White Plains First Baptist Church

WHITE PLAINS, N. Y.—The special sacred music services given from time to time at the First Baptist Church of White Plains (the Rev. Dr. C. O. Wright, pastor), are much looked forward to by the community. The first one of this season, on November 15, attracted many from various parts of Westchester and New York City as well.

In a program of varied sacred selections, choral, instrumental and vocal, a number of particular merit was the Bach cantata, Sleepers, Wake, sung by the senior choir, with the junior choir of thirty-eight girls singing the chorale. The beautiful effects obtained were a credit to the excellent training of Elizabeth B. Cross, organist and choir director. Good balance, smoothness, clear diction and fine tonal quality were noted. Violin and French horn parts were played by Elfrieda Bos Mestechkin and Helen Enser, respectively.

Guest soloists on this program were Winifred Cecil, soprano, who again imparted much pleasure to an appreciative audience through her artistic singing; and Eugenia Grove, contralto, whose rich voice made a definite appeal.

Handel's fourth sonata for violin and organ, which formed the prelude, was played with excellent taste by Mrs. Cross and Miss Mestechkin. E. H.

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Richmond Musicians' Club Events

Lotte Lehmann Presented in Recital —The Gondoliers Staged—Stell Andersen in Piano List

RICHMOND, VA.—The Musicians' Club of Richmond for its first major offering of the current season presented the Wagnerian soprano, Lotte Lehmann on October 31. Madame Lehmann was heard here for the first time and there was much interest shown in her appearance at the Lyric Theatre.

Songs of Brahms, Schubert, Schumann, Massenet, and Russian and Italian composers gave a wide range of opportunity for this artist. The aria from Hérodiade was especially brilliant and furnished a fine vehicle for Madame Lehmann's voice and temperament. These are capable of wide changes of mood and her voice was in excellent form enthralling her audience with every variety of the singer's art. She was enthusiastically acclaimed. She was accompanied by Erno Balogh, who also contributed a fine performance.

THE GONDOLIERS SUNG

The cast and orchestra of the Musicians' Club gave its presentation of the Gilbert and Sullivan Gondoliers on November 13 and 14 at the Lyric Theatre. The work was offered with a real swing and zest and as a whole was meritorious. Wilfrid Pyle conducted with his accustomed finesse; Howle Fisher furnished dance episodes; and Marcia Silvette is credited with splendid effects in stage settings. Virginia Keen, Fred Bunnell, Gordon Marks, Helen Nolde, Mrs. Henry Garber, Leslie Trevvett, Waller Scott, Jack Adams. Harrison Harding, Thomas Singleton, Lucille Engstrom and Rosie Burnett were leading singers in the production. Bertram Yarbrough was responsible for the fine staging.

STELL ANDERSEN'S RECITAL

Stell Andersen, young American pianist, appeared in recital at the Woman's Club on November 24, heightening the fine impression made by her in previous appearances. Her playing is competent, powerful and brilliant. The Bach-Busoni prelude and fugue in D major, works of Scarlatti, Grieg, Brahms, Chopin, Liszt and Russian composers combined in a program of appealing interest.

J. G. H.

New York Light Opera Guild to Give Variety Concert

The New York Light Opera Guild will present a Variety Concert of Operatic Gems at the Pythian Temple Auditorium, New York, on December 9.

This performance marks an innovation in the activities of the New York Light Opera Guild. John Hand, general director and conductor, declares that: "The opportunity for young singers to do demanding artistic singing before large audiences, as a means of bridging the chasm to the professional stage, is one of the most crying needs of the singing world. Consequently, the purpose of this concert by the guild is to give members of this organization stage presentation, experience in operatic style and public performance routine as a developing influence for singers, prior to casting them in roles in the guild's production which will go into rehearsal in December, and will be given at a Broadway theatre later this season.

"Charles Van Tassel, baritone, is a featured soloist in the concert by the guild and will be heard in excerpts from the light operas The Chimes of Normandy and Boccaccio and sing the aria Vision Fugitive from Heroiade by Massenet. Mr. Van Tassel has given a number of successful concerts in various parts of the country. His progress to the professional stage is a result of the opportunities provided for him by the New York Light Opera Guild.

"Other artists who appear in leading parts at the Pythian Temple concert are: Florence Schilling, soprano, Marjorie Monks, soprano, Genevieve Greer, mezzo-contralto, Norman Durask, tenor, Hertha Sandig, soprano, Herbert Caldwell, baritone, Olga Rahann, soprano, Helene Elgert, contralto, and Dora Divine, mezzo-soprano.

"The specific aims of the New York Light Opera Guild can be summarized as: First, to establish an adequate season of light opera in New York City; second, to promote the careers of new young American singers by presenting them before the press and the public under such auspices as will definitely advance them professionally."

Mr. Hand wishes it known that there are a few vacancies for promising young voices in the singing forces of the Guild, especially in the minor and debut roles. A limited number of sponsors, interested in the promotion of American Light Opera and the encouragement of young American singers, is also sought.

G. N.

(Photo by Grace Voss)

CHARLES VAN TASSEL

Building a Career In America

Amy Ellerman Tells of Her Activity in Song

An American artist who has been heard extensively all over the country in a continually widening field of musical accomplishment, Amy Ellerman, contralto, hails from a small town in South Dakota.

"The whole community knew my musical ambitions," said Miss Ellerman with a smile, "and well they might, since I was so enthusiastic that I used to get up regularly at about five-thirty in the morning and begin practice, unlike the temperamental aspiring prima donna of popular legend.

"However, my neighbors' early slumbers were finally left undisturbed when I took myself off to Chicago to study there. I entered a student competition in the Middle Western metropolis, and had the great luck to be one among six young singers chosen as fitted for opera. I was among the half-dozen sent to the Chicago Auditorium to be ushers for the boxes. The object, of course, was to enable us to hear the opera performances given there, and very excellent training it was to observe and learn from the voice production and stage demeanor of the great artists of the old Chicago Civic Opera.

"In due time, I received a wonderful piece of encouragement. I was invited by Frederick Stock to become a member of the Musical Art Society. Dr. Stock used to call me his 'baby member.' Another memorable experience of my student days was acquaintance with Thomas Edison, for whom I made a number of recordings."

Miss Ellerman next went to Europe to continue her training, and she had an operatic career abroad which was interrupted by the World War.

"When I came back to America," she went on, "conditions engendered by the war had reduced opportunities here in the opera field, especially in German opera. Hence, I turned to oratorio and concert work exclusively."

Thus Miss Ellerman has become identified with platform singing, and has appeared before audiences from coast to coast in recital and as soloist with choruses and at festivals. However, she maintains her opera repertoire, which includes eighteen roles, among them those of Delilah and the Wagnerian roles.

The contralto also is the "permanent consulting teacher" of Irene Dunne, singing screen star, and Miss Ellerman goes frequently to Hollywood to coach and teach Miss Dunne.

M. L. S.

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Metropolitan Opera Guild Luncheon Attended by 700

Several announcements of interest were made at the Metropolitan Opera Guild's first luncheon of the season at Hotel Pierre on November 24. Mrs. August Belmont, chairman of the guild, reported that the organization now has 1,842 members and that the subscriptions purchased by the organization for the coming opera season amount to $24,330. She stated that there has already been a renewal of nearly seventy per cent of last year's memberships. In New York City alone 156 workers are enlisting new members. Through the courtesy of Victor Donaldson, members of the Canadian Club of New York City have collected $750 by which seats will be distributed to children of Canadian parentage through Harold Campbell, superintendent of New York public schools. Among these places are some in the boxes which have been reserved at higher prices for patrons.

It was announced that the opera chosen for the junior performance sponsored by the guild on the afternoon of March 19 was Aida. The dress rehearsal to which the members will be invited later in the season will be that of Richard Hageman's opera Caponsacchi. Plans for the guild's "At Home" at the Metropolitan Opera House on December 13 were announced by Mrs. David Sarnoff, chairman of this event. The details of the program will be announced later, but an amusing program of sketches will be presented by members of the company, the ballet and chorus.

The attendance at the luncheon was estimated as about 700. Guests of honor were Mary Garden, who after an introduction by John Erskine, said a few words on the contrast of opera in the past and today; Mario Chamlee, John Charles Thomas, George Rasely and Arthur Carron. Others at the speakers' table were Lucrezia Bori, honorary chairman of the guild; Mmes. William Barclay Parsons, Jr., and Winfred B. Holton, Jr., vice-chairmen; Mrs. Joseph B. Long, assistant treasurer; Dr. Walter Damrosch and A. Morris Bagby. Among those in the audience were Florence Easton, Marion Telva, Mary Mellish, Mrs. Charles McCann, Mrs. William Fellowes Morgan, and Mrs. Francis McNeil Bacon.

The next luncheon of the Metropolitan Opera Guild was anounced for December 7, at the Hotel Pierre.

Jeanne Behrend to Play Her Sonata in Town Hall

Jeanne Behrend, pianist, who has already appeared as soloist with the Philadelphia Orchestra under Stokowski and played under Fritz Reiner and Artur Rodzinski, will give her first New York recital in Carnegie Hall, February 1. Miss Behrend was last season's winner of the Joseph H. Bearns prize for composition offered in national competition by Columbia University. She will also be heard in the capacity of composer, in a performance of her own piano sonata.

Studio Notes

IRMA SWIFT

Another of the Irma Swift Presentations was given at her vocal studios in New York on November 22. The program was one of variety and interest, offering solos and ensemble numbers by standard and contemporary composers, and with special arrangements and accompaniments by Rollo Hudson. There were two groups, a Trio made up of Marianne Logan, Charlotte Walker and Laura Alexander, and a Quartet whose members are Edward Angeler, William Pilcher, William Aubin and Joseph Kohler. Soloists were William Aubin, Dorothy Lauro, Joseph Kohler, William Pilcher and Edward La Mont.

The Trio and Quartet provided especially interesting entertainment. The Trio won much applause for the singing of special arrangements of You Will Remember Vienna, The Japanese Sandman and The Woman in the Shoe, while the Quartet was given hearty plaudits for the performance of The Spirit Flower, Campbell-Tipton, and special arrangements of Home Beyond the River and Lady of the Evening. There were encores for both groups. The Trio and the Quartet have sung together for a comparatively short time, but they did good work, delivering the lines with spirit and clear enunciation. The routine was excellent. The various soloists were well received in songs and operatic arias from Roberto il Diavolo, Thais and L'Africaine. The audience was large and cordial. G. N.

CLAUDE GONVIERRE

Claude Gonvierre of New York is becoming known as a teacher of teachers. Among the pedagogues now studying with him is Jessica Roberts, a pianist who has appeared in England and on the Continent, where she specialized in Beethoven interpretations. Recently Miss Roberts was Mr. Gonvierre's first assistant at the Cliff Haven Master School of Music. Mr. Gonvierre, as head of the piano department at the Ash Institute in Brooklyn, has recently engaged William Orth, New York pianist and teacher. Mr. Orth prepares pupils directly for Mr. Gonvierre. His other assistants, all pupils of his, are Beatrice Whitlatch and Dorothy Redall. Angelique Osborne, Brooklyn teacher, continues her studies at the Gonvierre studio. Anne Tumpson, New York teacher, is a pupil also, as is Elizabeth Olsen of Bayonne, N. J. Several public school supervisors attend Mr. Gonvierre's clases at Hunter College.

BRUCE SPENCER KING

Artists from the Bruce Spencer King Opera School in New York are active. Arturo D'Amico sang Alfio in Cavalleria Rusticanna with the Bensonhurst Grand Opera Society in Brooklyn, N. Y., on November 8. Bert Lohr was heard in concert in the Bronx on November 25, singing the bass aria from La Sonnambula, Vi Ravisso, and Water Boy.

EDYTHE MAY CLOVER

Combining the opening of her new studio in New York with celebration of her birthday, Edythe May Clover gave a musicale on November 15 which was enjoyed by many invited guests. Frank Gray, pianist-composer, performed some of his works, and Josephine Beach recited serious and humorous items. Miss Clover played Liszt and Chopin piano numbers some of which she will repeat on December 4 for the meeting of New York State Women.

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ROSE BAMPTON,
contralto of the Metropolitan Opera, returning to America after a European tour during which she was heard for the first time in dramatic soprano opera roles. Miss Bampton is on an extensive concert tour which will bring her to the Pacific Coast and includes an appearance in the town in Ohio where she was brought up. (Photo by Cosmo-Sileo Co.)

GUIOMAR NOVAES and HENRY FORD
at Mr. Ford's museum at Dearborn. The picture was taken during the Brazilian pianist's recent visit to Detroit to play in that city. Mme. Novaes gives her New York recital at Town Hall on December 12.

EDWIN McARTHUR
has returned from a Coast to Coast concert tour with Kirsten Flagstad and will resume coaching and accompanying in his New York studio. (Photo © by G. Maillard-Kesslere.)

THE TOLLEFSEN TRIO,
Carl Tollefsen, violinist; Robert Thrane, cellist, and Augusta Schnabel-Tollefsen, pianist. On December 6 they appear in New York in the afternoon, and with the Arion Society, at the Academy of Music, Brooklyn, in the evening. (Photo by Herbert Mitchell.)

THE HART HOUSE STRING QUARTET
is now on tour in the Southern states, playing in Kentucky, North Carolina and Virginia. On December 10 the Quartet has an appearance in Bridgeport, Conn., with Harold Bauer. December 14 will mark the second New York appearance this season at the MacDowell Club. The Quartet leaves on January 2 for a tour to the Pacific Coast. (Photo by Charles Aylett.)

ARTHUR MAHONEY,
solo dancer in the Molière-Gounod opera, The Frantic Physician, to be given by the Juilliard Opera School, New York, on December 9, 10, 11 and 12. (Photo by Ulan.)

PAUL STASSÉVITCH with RUGGIERO RICCI,
his artist-pupil. Mr. Stassévitch is conducting three orchestral concerts at Town Hall, New York, this season. The first was on October 29, the second comes on December 30 and the final one on February 24. This picture was taken at the David Mannes Music School, New York, where Mr. Stassévitch is a member of the faculty. (Photo by Wendell MacRae.)

CLAUDE LAPHAM,
American composer of a Japanese opera, concerto and symphony. These compositions have been recorded. In November, Mr. Lapham presented a Japanese musicale, made up of his own works, at Carnegie Chamber Music Hall, New York.

LAURA DUBMAN,
child pianist, pupil of Sascha Gorodnitzki, was soloist with the Women's Symphony Orchestra at Carnegie Hall, New York, on December 1.

(See Inside Front Cover for Additional News Pictures)

MUSICAL COURIER
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Photo by Blackstone Studios, N. Y.

OSCAR WAGNER

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